



8^o N. libr.

Kershaw

307 u

726a Kershaw, S. W., Art treasures of the Lambeth Library, a descript. of the illumin. Mss. etc. With 8 pl. Lond. 1873. Cloth. (14 sh.)

Hb h

~~VII~~
~~553~~

e 1/2

196, Piccadilly, London, W.

BASIL MONTAGU PICKERING'S NEW
PUBLICATIONS.

Privy Council Tracts.

No. 3.—A HANDY BOOK OF PRIVY COUNCIL LAW.

I. Ecclesiastical Cases.

II. Patent Cases.

Dedicated to the Right Honourable BARON HATHERLEY.
Royal 8vo., pp. 75, 1s. 6d.

"This is No. III. of a series of which the first two are already well known, and duly appreciated wherever they are known. Able as the others are, this far surpasses them in weight, wit, and crushing argument. They deserve a leading article to themselves, and if we content ourselves with a brief notice it is only in the hope that we shall be able to say enough to induce our readers to procure the tracts themselves. They must interest every clergyman in his official character, and touch every Englishman in his love of liberty and justice."—*Church Review*.

No. 2.—THE CASE OF "THE SEVEN BISHOPS"—THE CASE OF "THE 4,700." Dedicated to the LORD BISHOP OF LONDON. 1s.

"The wonderful parallel between the two cases must strike every reader."—*The Church Times*.

No. 1.—DR. STEPHENS ON THE ORNAMENTS RUBRIC.
Dedicated to His Grace the ARCHBISHOP OF YORK. 1s.

".... This most useful pamphlet The pamphlet should be bought."—*The Literary Churchman*.

"A scathing reply to the judgment from the writings of Dr. Stephens himself."

Basil Montagu Pickering.

SAD TONES FOR SICK TIMES. By Vox et Præterea Nihil.
1870. Crown 8vo., 3s.

This little volume is full of clever satire ; it requires from the reader a reasonable amount of knowledge of what is going on around him, especially in ecclesiastical matters, for there is much more wit in every one of the thirteen pieces contained in the volume than appears on the surface. It contains an admirable satire On the Irish Church, On the Lord Bishop and the Lord Mayor, On Convocation, On the Two Infallibles Protestant and Papal, On Oxford, On the Friends of Prosperity, On the Pope of Canterbury and the Privy Council, A New Version of Sam Butler's "He does not Pray but Prosecute," On the Lectionary Revisionaries, and On the Ritual Commissioners, this last is perhaps the best of the whole, it is certainly the most severe and the most pregnant with by-play and double entendre.

POETRY FOR CHILDREN. By CHARLES and MARY LAMB.
Fcap. 8vo., with woodcut initials, head and tailpieces, cloth,
3s. 6d.

Also on sale copies of nearly all of the publications of my late father, WILLIAM PICKERING. All orders, if not sent direct, should distinctly specify "Pickering's edition," as imitations are otherwise frequently substituted.

BASIL MONTAGU PICKERING,

196, PICCADILLY, LONDON, W.





Art Treasures of the Lambeth
Library.





THE BEGINNING OF ST JOHN,
FROM THE GOSPELS OF MAC DURNAN,
Archiep. Lib. Lambeth.

Art Treasures of the Lambeth Library

A DESCRIPTION OF THE ILLUMINATED
MANUSCRIPTS

ETC

INCLUDING NOTES ON THE LIBRARY

BY

S. W. KERSHAW M.A.

LIBRARIAN



LONDON

BASIL MONTAGU PICKERING

196 PICCADILLY

1873

= *Liers. p. 15.*



TO
HIS GRACE THE RIGHT HONOURABLE AND MOST
REVEREND
ARCHIBALD CAMPBELL TAIT, D.D., D.C.L., LL.D.
LORD ARCHBISHOP OF CANTERBURY,
AS PRESIDING OVER THE ANCIENT AND VALUABLE
LIBRARY OF LAMBETH PALACE,
THIS MANUAL
IS, BY HIS GRACE'S KIND PERMISSION, MOST
RESPECTFULLY DEDICATED.





PREFACE.

THIS Manual, pretending to no deep bibliographical research, or skilled art-knowledge, appears with the one aim of giving a faithful description of the "Art Treasures" in Lambeth Library.

Under this title are comprised the illuminated MSS. and some of the illustrated books which have never been *specially* described, and are only generally known by the Catalogue of the MSS. compiled by Dr. J. H. Todd, and published in 1812.

These examples of illuminated art, and their preservation in the Archiepiscopal Library, seem to demand for them greater attention than they have yet received, and this book is now offered as an assistance to the artist, archæologist, and general student.

To His Grace the Lord Archbishop of Canterbury I beg to express sincere gratitude for allowing drawings to be made of some of the best examples of illuminated art, and also for the permission to publish this work.

To Henry Shaw, Esq., F.S.A., I am much indebted for valuable hints as to the choice of illustrations; to

Richard Sims, Esq., of the British Museum, for ready assistance on various points of detail, and also to friends for occasional suggestions.

The cost of illustrating in colour has precluded the possibility of employing that process, but every care has been taken to secure a faithful reproduction of the originals in outline lithography, by Mr. J. A. Burt.

As a "first attempt" on so technical and inexhaustible a subject, I ask the indulgence of my critical readers, who well know the difficulty in compiling, from such abundant materials, an epitome at once concise and interesting.

Owing to the limited nature of a manual, the descriptions must be somewhat brief, but copious *references* have been made from the works of able and well-known writers, thus endeavouring to combine as much information as possible in the pages of a book written during the intervals of scanty leisure.

S. W. K.

LAMBETH LIBRARY,

1872.





LIST OF ILLUSTRATIONS.

	PLATE
 T HE beginning of St. John's Gospel, from the Gospels of MacDurnan. Ninth century.	
	(To face title-page.)
Autographs of some of the Archbishops. Bancroft, 1604, to Tenison, 1716, &c.	1
"The Song of the great multitude in Worship." From the Apocalypse. Fo. 8. Lambeth MS. 209. End of Thirteenth century	2
"St. John falling down to worship the Angel." From the Apocalypse. Fo. 39. Lambeth MS. 209.	3
Initial B. The Genealogical or Jesse tree, the commencement of the "Beatus." From Psalter. Fo. 2. Lambeth MS. 233. Fourteenth century	4
The Marriage of Henry, Emperor of Rome, to Maude, daughter of Henry the First of England. From the St. Albans Chronicle. Lambeth MS. No. 6. Fo. 122. Fifteenth century	5
The Signing of the Treaty of Arras. From the same. Fo. 251b. Initial C. From St. Jerome's version of the Bible. Fo. 182. Lambeth MS. No. 3. Twelfth century	6
	7



Art Treasures of the Lambeth Library.

THE LIBRARY.

THERE is general evidence to show that a collection existed in the very early history of the Palace, but the first reliable date is the foundation of the Library by Archbishop Bancroft, in 1610. That Primate, by his will, gave all his books to his successors, the Archbishops of Canterbury for ever, "provided they bound themselves to the necessary assurances for the continuance of such books to the Archbishops successively," otherwise they were bequeathed "to his Majesty's College, at Chelsea, if to be erected within six years or otherwise to the publique Library of the University of Cambridge." Bancroft's successor, Archbishop Abbot (1611-33), carried out these injunctions, by care being taken of the collection, and also by leaving his own books to the Lambeth Library. It is now difficult to sketch the history of the collection, for the troublous times of the Civil war were at hand; and according to Ducarel, we learn that Archbishop Laud's Books and MSS. were plundered by Colonel Scott, in 1644. After that Prelate's death, Parliament

being about to seize on the Library, Selden, fearing the danger of total dispersion, suggested to the University of Cambridge, their right to the books in accordance with Bancroft's will, as above-mentioned. Thither they were transferred, till the restoration reinstated the Archbishops, when the collection was reclaimed by Juxon (1660-63), but he, dying before the books were restored, it was left to his successor, Archbishop Sheldon, (1663-78), to see them replaced at Lambeth. This Primate, by his will, bequeathed a portion of his own library "towards the encrease and improvement of the publique library of the See of Canterbury, now settled at Lambeth house." From the foregoing statements we have seen that Archbishops Bancroft and Abbot gave largely to the collection; of Laud's bequests very little remains. That Prelate's benefactions to the Bodleian Library and St. John's College, Oxford, are well known, but to Lambeth he is understood to have given only among the MSS. three or more volumes, one of which, however (No. 943) is of interest, being described as a "collection of papers formerly belonging to Archbishop Laud; many of them written by his own hand, and most of them endorsed by him."

There are a few small books which bear marks of having belonged to him, but whether they came into the library by his gift or afterwards, through some other source, it is hard to determine.

Archbishop Sancroft (1678), though the printed books owe nothing to him, took great pains with the MSS. having had many of them rebound, and had actually placed his collection for the use of his successors, but upon his deprivation, presented it to Emmanuel College, Cambridge, of which he had been Master. We hear of no bequests from Archbishop Tillotson (1691-5), but

Tenison (1695-1716), bequeathed a portion of his library to Lambeth, a part to St. Paul's Cathedral, and a part to the library which he had founded in St. Martin's-in-the-Fields. Many of the Lambeth books contain his inscriptions, copious notes or autograph signatures. During the next fifty years, when the See was filled by the Primates Wake, Potter, Herring, and Hutton (1716-1757), few additions were made. Archbishop Secker (1758-68), besides expenditure in improvement, directed by his will all the books in his own library, of which no copies existed in the Archiepiscopal collection, to be added to it. Archbishop Cornwallis (1768-1783), caused the large collection of tracts to be arranged and bound, and Archbishops Manners-Sutton (1805-1828), and Howley (1828-48), largely contributed to the theological department. Hitherto, no mention has been made of the valuable collection of MSS. and their benefactors, which has been reserved for special mention. The MSS. numbering in all some 1,300 volumes, are divided into seven series or sets; and named after their respective donors, viz:

1. Lambeth MSS., Nos. 1-576, given by several Archbishops.

2. Wharton, 577-595, those of Henry Wharton, purchased by Archbishop Tenison.

3. Carew, 596-638, those formerly belonging to George, Lord Carew, purchased by Tenison.

4. Tenison, 639-923, collected and given by Archbishop Tenison.

5. Gibson, 929-942. Formerly belonged to Archbishop Tenison, who gave them to his librarian, Edmund Gibson, who directed them to be deposited at Lambeth.

6. Miscellaneous, 943-1174. Presented by various benefactors.

7. Manners-Sutton (1175-1221). Those purchased and presented by Archbishop Manners-Sutton ; principally the collection of the late Professor Carlyle.

The remaining manuscripts more properly belong to the class of Records, and include the very valuable series of the Registers of the Archbishops of Canterbury, from Peckham (1274) to Potter (1744) ; Surveys of Church Lands, circ. 1650, Chartæ and other miscellaneous collections of an ecclesiastical character, all of which are described in Dr. J. H. Todd's printed catalogue of the MSS. 1812.

As the word "Register" may lead to misapprehension by some, I may state that these volumes contain, in general, the account of each Archbishop's consecration or appointment, records of institution to benefices, lists of persons ordained, and a number of important wills. The Episcopal Registers in the several cathedral libraries embody most of these particulars, those of Canterbury and York also contain proceedings with the suffragans, records of Convocation and Councils. The former are rendered doubly valuable by an elaborate index in sixty-seven volumes, compiled by Dr. Ducarel, librarian at Lambeth.

The nature and value of the library (both Printed Books and MSS.) is so well recognized, that to enlarge upon its merits would be here out of place. It may however, be interesting to mention that most of the volumes are distinguished by the arms or initials on the covers, of successive Primates and other donors, while autographs and memoranda on the title-pages or fly-leaf, record noted names and supply links of ownership. The Library, consisting of nearly 30,000 volumes, formerly arranged in the galleries over the then standing cloisters, is now deposited in the Great Hall, rebuilt by Archbishop Juxon about 1661, and beautifully arranged for the

R. Cant.

George Cant.

William
Laud.

Billnd Foxon

Gib: Cant.

W. Cant. /

Jo. Tillotson Tho: Tension.

Henry Wotton.

thus focus

Dum spiro spero

CR

Hon. Wharton.

purpose by Mr. Blore, architect about 1828, at the cost of Archbishop Howley.

The roof of noble dimensions and resembling those of Westminster Hall, Eltham and Hampton Court Palaces, is built of English oak, and on several parts of the woodwork the arms of Juxon and the See of Canterbury are carved. At the north-east end of the Hall, is a window, on which many of the armorial bearings of the Archbishops are painted. Here, are also portions of stained glass which have been removed from other parts of the Palace to this window. Other interesting memorials, which more properly belong to the Palace itself, can be fully studied in the county histories, or hand-books of London.

My sketch would be incomplete without naming *some* of the eminent men who have successively had the loving care of this famous collection. One of the earliest Librarians, and appointed by Archbishop Sancroft, was Henry Wharton, M.A., the learned author of the "*Anglia Sacra*," and a host of works whose titles are too numerous to record here; he died at the early age of thirty-one. The next, Colomiez or Colomelius, a learned French Protestant, came to this country at the invitation of Isaac Vossius, then Canon of Windsor; his "*Gallia Orientalis*," or an account of such French writers as were skilled in the Oriental languages, is one among a number of similar works by his pen. Edmund Gibson, afterwards Bishop of London, was appointed by Archbishop Tenison in 1700. The Catalogue of the printed books was first drawn up by him, of which a fair copy was made by Dr. Wilkins in 1718 in three volumes folio. This Bishop's translation of the Saxon Chronicle, his edition of Camden, and, above all, his well-known "*Codex Juris Ecclesiastici Anglicani*" attest his learning

His successor, Dr. Ibbott, appointed by Archbishop Tenison in 1708, is chiefly known by his "Boyle lectures."

Dr. David Wilkins, the next librarian, continued the Catalogue of the MSS. and Printed Books. His services to the library were great, but his fame perhaps rests rather on his various publications; viz. his edition of Selden's works, 1726, of the Anglo-Saxon Laws, 1721, and his great and celebrated "*Concilia Magnæ Britanniae et Hiberniae*" which he published in 1737 in four volumes folio. His successor Dr. J. H. Ott, a learned Swiss, was appointed by Archbishop Wake. Dr. Ducarel, appointed by Archbishop Hutton in 1757, retained the office during the Primacies of Secker, Cornwallis, and Moore. Dr. Ducarel, a most industrious antiquarian writer, has especially linked his name with Lambeth Library, in the compilation of various Catalogues and Indexes. The Catalogues of the printed books, begun by Bishop Gibson and continued by Dr. Wilkins, were augmented by Ducarel, down to the time of Archbishop Cornwallis. The Catalogue of Archbishop Secker's books, another of the Pamphlets and Tracts, and above all, Indexes in 67 volumes to the Registers of the Archbishops of Canterbury from Peckham to Potter, were proofs of Ducarel's untiring industry.

Dr. J. H. Todd, Archdeacon of Cleveland, distinguished his librarianship by compiling and printing in 1812 "*A Catalogue of the Archiepiscopal MSS.*" &c. A folio volume of present reference and valuable service.

The name and repute of Dr. Maitland, who held the post, during Archbishop Howley's primacy, is still fresh in the memory of many scholars and students. As the author of the "*Dark Ages*," "*Essays on the Reformation*" and other books, his name will live, while he no less contributed to the value of the Library by

publishing his well-known works: "A list of some of the Early Printed Books in Lambeth Library," 8vo. 1843; followed by "An Index of such English books printed before the year MDC. as are now in the Archiepiscopal Library at Lambeth." 8vo. 1845.

The Rev. William Stubbs, M.A. Regius Professor of Modern History at Oxford, held the post of librarian for a few years. Among the *several* learned historical works compiled or edited by him may be named one (now in progress) which is entitled, "Councils and Ecclesiastical Documents relating to Great Britain and Ireland," edited in conjunction with the Rev. A. W. Haddan, B.D., after Spelman and Wilkins; a smaller though very useful book is the "Registrum sacrum Anglicanum" an attempt to exhibit the course of Episcopal succession in England." 4to. 1858.

The loss of his recent services in affording scholarly aid to all who consulted the MSS. and Books, will be long felt and gratefully remembered.

In 1868 certain alterations, effected by the late Archbishop Longley, approved by the Ecclesiastical Commissioners, and afterwards enforced by an Order in Council, rendered the library much more accessible to all students and literary men.¹

The memory of one is still living, who, as Honorary Curator, displayed an unwearied interest in the welfare of the library; I allude to the late Archdeacon of London, the Venerable W. Hale Hale, M. A. and with adding a tribute to his valuable but short-lived services, my sketches of these eminent men are brought to an appropriate close.

¹ The Library is open on Mondays, Wednesdays, and Fridays, from ten to three, except during the Vacations, of which due announcement is given beforehand.



INTRODUCTORY.

“Glimpses of glory, ne’er forgot
That tell like gleams on a sunset sea,
What once hath been—what now is not,
But, oh! what again shall brightly be.”



THE significance of illuminated MSS. may be considered in their relations to *history*, *symbolism*, and *practical uses*.

The importance these several divisions assume, is well known to all who have been aided by illuminations in illustrating some work of art, and the several characteristics of style, execution, and chronological data have been treated by greatly experienced writers on the subject.

The following *sketch* simply endeavours to throw out reflections and suggestions, occasioned by this threefold division.

I. HISTORY.



FROM remote ages the embellishment of manuscript appears to have been customary, and to have advanced or receded with the current of civilization.

The Egyptian hieroglyphics executed on scrolls made

of the papyrus, or common rush of the Nile, were rendered more attractive by colour ornament. The subsequent substitution of vellum or parchment for leaves of papyrus gave greater scope for decoration, which was further enriched, by the employment as a groundwork, of purple and rose colours, produced by the process of staining. During the early centuries of the Christian era, illuminations, after a classical and oriental model, possessed a great deal of important interest in many particulars; and, though executed under declining relations, are very valuable, as illustrating the painter's art at a period when classical traditions were fast disappearing. The libraries in Rome, Florence, Milan and Vienna, possess splendid examples of illuminated MSS. of the above-mentioned styles.

As a few, among many examples, it will be sufficient to mention the "Vatican Virgil," a celebrated Homer in the Ambrosian Library at Milan; the "Eusebian Canons" preserved in the British Museum; and the "Codex Argenteus" of Ulphilas, at Upsal in Sweden.

The social and political revolutions of the Latin Empire reduced the pictorial art from its comparative excellence, and it sought a new home and protection in the greater tranquillity of Western Europe.

It has generally been admitted that the spread of illumination in Ireland has been owing to the establishment of Christianity and the various monastic schools, of which that of St. Columba (who was born A.D. 521), was the most renowned. We thus see that religion has in all ages been the handmaid of the Arts; while laymen in early times spent large sums as offerings for the Church, especially in the decoration of illuminated books; thus a field was now open for new countries to create distinctive schools of pictorial embellishment.

The celebrated and unique Anglo-Irish school, of which such fine examples exist in the libraries of Dublin, London, Oxford and a few other depositories, flourished from the 6th to the 10th century; simultaneously, the Anglo-Saxon, and abroad, the Charlemagne style, asserted their distinctive features. The characteristics of all these schools remained in greater or less force till the 12th century, when their more special indications gradually disappeared, or were merged into the next prevailing style. In the three following centuries the monasteries maintained a regular establishment, including at least a staff of artists, copyists and binders, for the production of illuminated books.

During this period so many influences were at work, that the greatest amount of design, ingenuity, and originality was displayed in the productions either of native or foreign artists.

Several causes contributed to the combination of mingled characteristics in the schools of illumination.

The internal commotions of England, from the time of the Danish and Norman conquest to the period of the Reformation, as well as her relations and wars with foreign countries, influenced art MSS., and we can trace in the transitional style of illumination, the varied influences which brought about these changes.

Notwithstanding such fluctuations, distinct schools of embellishment were formed, displaying special features, and causing them always to be regarded as historic divisions in the chronology of illumination. The emigration and constant movements of the religious orders affected the history of art MSS., for early missionaries and others in their travels failed not to carry their devotional and service books with them, thus, unwittingly transporting

designs of one country into another. For example, at Vienna, St. Gall, and Bobbio in Italy, places famed for their monasteries, illuminated books of the Irish school of art have been found.

Religious sentiment entered largely into the treatment of illuminated art, and it is interesting to observe how the chief incidents of Scripture and Catholic faith, are rendered according to the spirit of the time. Thus, at the end of the 13th century, both at home and abroad, the reproduction of certain figurative representations was abandoned, and instead thereof, a vigorous transcription from actual life was developed.

“We find also,” says a distinguished authority, Sir M. D. Wyatt, “that the miniature ornament of every period, reflects on a diminished scale, and frequently in a highly concentrated form, the leading spirit which pervades the greater revolutions of monumental art.”

The wars of the Crusades, by bringing communication between Eastern and Western Europe, led to a change in art, especially by the re-introduction of the leading features of the Byzantine school on the mediæval page.

French and Flemish illuminations may be said to have arisen partly, from the communication of Great Britain with those countries, united with the settlement of the Flemings in England, and a variety of incidental circumstances. In the latter school, the improvements in pictorial art, introduced by Van Eyck, influenced to a great extent the illuminists of England and France, of which, the pages of the celebrated Bedford Missal, in the British Museum, the Psalter, and Devotional Books of the Duc de Berri, in the Imperial (now National) Library in Paris, are some of many brilliant examples.

We must not omit to mention the patronage and influence of Philip the Bold, Duke of Burgundy, as regards the art of the Netherlands.

There are also instances in which an affinity may be traced between locality and certain schools of illumination—for example, the decorative paintings executed in the Norfolk churches indicate an influence from the Netherlands, with which that country and eastern England was at one time in constant intercourse. Such examples are numerous, and often useful in helping to fix the date of MSS. and also in exhibiting one of the most interesting historical phases of illuminated and pictorial art.

For about two centuries (1350-1550) the English, French, and Flemish schools maintained their supremacy, receiving certain influences from other countries, but still remaining distinctive, and displaying the greatest variety of ornament and design.

The patronage and employment of foreign artists by Henry VIII., and the revival of learning, caused Italian, Spanish, and some German examples of illumination to be more generally diffused.

The art of printing did not put a stop to the labours of the illuminator, for very fine examples of embellishment are frequently found in printed books, both on vellum and paper.

The Renaissance period affected the style of Art MSS. equally with other pictorial subjects, but even before that time a greater influence almost destroyed illuminated work—viz., at the dissolution of the monasteries, when persons were appointed to search out and destroy all missals, service, and books of hours, legends, &c. In this way many enrichments of a popish tendency and

other embellishments, initial letters, the figure of the Cross, with similar allusions, were cut out or obliterated.

After the 16th century, the distinctive schools of illumination died out, and no paintings of any consequence were executed. From that time meagre imitations of the worst styles were executed, and this servile copying existed till the beginning of the present century, when a re-action took place, and mediæval examples were sought for study.

After all the injuries and losses by neglect, war, fire, and time, thousands of MSS. are still preserved, affording the best study for the history of illuminated art, inasmuch as they *reflect*, page by page, the successive advances of a nation, or school of thought, which, during its progress, took the lead in intellectual or artistic development.

II. SYMBOLISM



It is nowhere more fully exemplified than in illuminated MSS. The history of symbolism dates from remote times, as we find the early Christians, in hatred to all images, restricting their visible representations of sacred personages and actions to mystic emblems. Thus the Cross expressed Redemption; the Fish, Baptism; a Ship, the Church; the Serpent, Sin or the Spirit of Evil. Symbolic forms were almost the earliest expression of devotional feeling; the Chinese, Indians, and other Orientals worshipped certain objects to which they attached a meaning. From these rude be-

ginnings, symbolism penetrated into sacred and profane subjects, then found a home among mosaics, illuminations, paintings, mediæval work, and sculpture, and only died out when realism supplanted imagination, and the typical was exchanged for the actual.

The connection between Pagan and Christian art (though repudiated by some) holds a strong place in the history of symbolism, and shows that Pagan forms adapted to Christian meanings have been the great key to Classic-Christian art. It is but natural to suppose that the early Christians adopted forms which were most fresh in their minds, and figures with which they were best conversant. Such connection may be seen in the tree round which the serpent is twined, repeating the chief features of the fable of the tree in the gardens of the Hesperides, or by a transposition of idea, in the representation of our Lord under the form of Orpheus, and many such similar instances. The walls and ceilings of the catacombs in Rome offer many examples of Pagan-Christian forms, and we thus see that almost the first outlines of sacred art were clothed in the classic garb which continued to exist, possibly, till the twelfth century.

The purer faith arising from the struggle between Paganism and Christianity in the fourth century, led to a revival of art in a new spirit, causing certain types to be applied in illustration of such change. An early recorded representation of our Saviour is in the character of the Good Shepherd; the Virgin Mary, from distant time has always been regarded as the allegorical type of *religion* in the abstract sense. The endless phases of symbolism are impossible to enumerate, they can be better studied in the MSS. themselves. A few leading examples

will show the importance this subject holds in its connexion with illuminated books.

The attributes of the Evangelists are of frequent occurrence, while some of the characters and incidents of Scripture scenes serve as typical pictures, viz., the Sacrifice of Isaac, of the Great Sacrifice—the Elevation of the Brazen Serpent, the Crucifixion,—Jonah and the Whale, the Resurrection.

The apostles, saints and martyrs, are usually known by their attributes or emblems; the cardinal and theological virtues are also symbolically expressed. The alphabet (so to speak) of symbolism embraces many figures, to each of which a meaning is attached,—of constant recurrence are the nimbus, glory, aureole, triangle, circle and square, either accompanying, or typifying persons and events.

The three persons of the Godhead are usually invested with one or other of the above mentioned forms, which are also used, with certain modifications, in the representation of saints, martyrs, and dignified beings, &c. The changes of form these attributes underwent, varying with local influence, time, and other circumstances, is a study in itself; so, too, the portraits of God, as Father and Son were conceived, altered and modified, according to the growth, ascendancy, fluctuations or decline of art-feeling. The disputes and differences in the Christian Church found expression in these ever-varying forms of typical representation, which, to the student, became a hieroglyphic record of the changes the Church has undergone, in short, a reflex of the state of religious feeling through many centuries.

So numerous are the forms employed to symbolize certain objects, that but a few can be quoted, and those

of more immediate importance. The palm branch is characteristic of, and accompanies martyrs; the crown is given to all royal saints; the roll¹ to prophets, the book to apostles and evangelists; birds, beasts, fishes, trees and flowers also play their part in symbolic representation; the seven doves, significant of the seven gifts of the Spirit; the twelve apostles are often figured by twelve lambs, baptism by the fish; the tree of Life depicted as the date palm is found in Christian mosaics, and on this tree is often placed a phoenix, symbolizing the resurrection.

Colour has a significance, gold being employed in connection with saints of the highest eminence; silver next in rank, while red, green and yellow have a certain meaning. Indeed, there is hardly any figure taken from animate or inanimate existence, which does not serve to express some symbolic idea. The knowledge of symbolism is a first necessity to the comprehension and enjoyment of Christian art, and nowhere can its history be better studied than in the page of an illuminated manuscript.

¹ Durandus declares that the roll signifies imperfect or partial knowledge, and the square book perfect intelligence; "for this reason," he adds, "the former is given by sculptors and painters to the prophets, because to them the truth was only partially revealed; but apostles and evangelists, to whom the truth had been clearly unfolded, bear the book."

III. PRACTICAL USES.

 ANY see and admire the masterpieces of illuminated art, and often forget to enquire their significance and use at the present day. In this utilitarian age these examples are of intensified value, serving as the main links which connect us with the past history of mankind. It would be idle to recount how many special advantages they present to the art student, antiquary and amateur. They are a key to interpret the phases of national character, costume, manners, life and thought of our ancestors. In them we can picture the battle-field, the tournament, the court, the mediæval banquet, and the "homes of other days." Their decorative features alone are a study, and so long as stained glass, frescoes, enamel, pottery, tapestry, mural and colour ornament, are employed, one of the most valuable aids to their reproduction or design will be found in the combinations of form, colour and effect, seen in illuminated books.

"By their assistance," says Sir M.D. Wyatt, in a learned treatise,¹ "we are enabled to restore the most brilliant features of the historic styles with accuracy, * * * * or to use the materials they afford * * * * as the only basis of perfection and originality in any styles which we may desire now or hereafter to originate."

The *special* character of these beautiful volumes I

¹ "Illuminated MSS. as illustrative of the History of the Arts of Design," Sessional Paper, Royal Institute of British Architects, 4to. 18 June, 1860.

leave to be enlarged upon by the gifted pen of Lady Eastlake, who thus writes: "Here, on these solid and well-nigh indestructible parchment folios, where text and picture alternately take up the sacred tale—the text itself a picture, the picture a homily—the skill of the artist has exhausted itself in setting forth in positive images the great scheme of salvation. Sometimes these miniatures spread in solemn hierarchy over a whole page, oftener and truer to their name they nestle in the spaces of initials, or capital letters, and in the medallions of intricate borders.

Now they look upon us with the forms, costumes, and even the countenances as of another world; then again they claim affinity by some touch of that common nature which makes all men kin. Nowhere is space lost, either within or without these venerable silver-clasped and jewel-embossed volumes, whose very covers, as we have seen, have afforded a field for special branches of artistic handicraft. Nor was all this labour spent in vain; their homes for centuries were in the silence of the sanctuary; their authors have mingled with the dust of the convent cemetery; over them have passed the rise and fall of the kingdoms of this world; but through them history has been transmitted with a continuity and fulness not to be found in any other forms of Art, or, it may be said, in any form of literature. For pictures have speech and meaning where text is obsolete or obscure.¹

"The Pencil speaks the tongue of every land."

¹ "The History of our Lord, as exemplified in works of Art, with that of his types." By the late Mrs. Jameson. Continued and completed by Lady Eastlake. 1864.

GENERAL DESCRIPTION.

THE preface has explained that it is not the author's intention to attempt a discourse upon mediæval art. This has already been ably done in the pages of Shaw, Humphreys, Westwood, Wyatt, and others,¹ who have drawn their materials from richer sources than those from which this volume has been supplied.

Nevertheless, the author feels that the Archiepiscopal Library contains many treasures of mediæval art but little known to students in general. This fact has probably arisen from two causes, viz.: the absence of any detailed description of the illuminated books, and that, up to a recent period, freedom of access and liberty to examine them has been beset with unavoidable difficulties, now no longer existing.

Under these circumstances, all those MSS. that can in any way merit the attention of art students are now described, arranged under *countries* and in order of *date*,

¹ "Dresses and Decorations of the Middle Ages, from the Seventh to the Seventeenth Century," by Henry Shaw, F.S.A. 2 vols. 4to. Lond. 1843. "The Art of Illumination during the Middle Ages." 8vo. Lond. 1866. "Decorative Arts, Ecclesiastical and Civil, of the Middle Ages." 8vo. Lond. 1851. "Illuminated Books of the Middle Ages, from the Fourth to Seventeenth Centuries," by H. N. Humphreys and Owen Jones. Fol. Lond. 1849. "Fac-similes of Miniatures and Ornaments of Anglo-Saxon and Irish MSS.," by J. O. Westwood. Fol. Lond. 1868. "Palæographia sacra Pictoria," by J. O. Westwood. 4to. Lond. 1843-5. "Art of Illuminating, what it was, what it should be, and how it may be practised, &c. An Essay to a series of Plates by W. R. Tymms, by Sir M. D. Wyatt." Fol. Lond. 1860.

and as regards the finer examples, a full description of their contents, both as to subjects and ornamentation, has been given.¹

The number of volumes that can be called "illuminated" is about thirty, and of these about fourteen present examples of art, from the eighth to the sixteenth century, of a very superior description.

The Scriptures and Portions of them.

As in all noted libraries ecclesiastical art prevailed over other styles, the Sacred Scriptures and liturgical MSS. were the earliest books to which pictorial art was adapted.

Scripture scenes formed a large component in the embellishment of MSS., and we may imagine that the devotional spirit of the middle ages depicted more incidents from Sacred Writ than from any other source. Even when printing superseded the labours of the copyist, the skill of the illuminator was still in request, and of this a very beautiful example exists in this library, in the volume numbered 15, being, a very precious specimen of a portion of the Mazarine Bible, printed in black letter, and ornamented by an English hand.

The Alcuin, Arnstein, Poitiers, and Berri Bibles, at the British Museum, so well known to all lovers of mediæval art, are brilliant illustrations of the decoration of MSS. of this class, while many other such examples can be seen, in public and private depositories at home and abroad.

¹ It is frequently almost impossible to state with perfect certainty, the *nationality* of a MS., the greatest care has been observed in this classification.

Although the Lambeth Library possesses several fine examples of the Scriptures in Latin, two only of these call for particular mention, with reference to the art they exhibit. These are copies of what is termed St. Jerome's version, written and illuminated in Germany in the twelfth century, resembling, both in size and style of art, the celebrated Arnstein Bible alluded to above.

The collection of early *printed* Bibles, viz. Coverdale's, Tyndale's, and Cranmer's, with the usual woodcuts, is of much acknowledged interest and rarity, and in a fine state of preservation.

Of *portions* of the Scriptures some very good examples exist. At the head of these are the famed Gospels of Mac-Durnan, of that rare and peculiar Hiberno-Saxon art, together with the printed copy of part of the New Testament above-mentioned. Next, follows a fine copy of Hampole's "Exposition of the first eighty-nine Psalms," exhibiting very good English fifteenth century art.

Lastly, *three* copies of the Apocalypse, one of them (209) so remarkable as to merit a full and special description. This inspired subject, teeming with poetry and imagination, gave full scope for the delineation of all that was marvellous, fantastic, and strange, in which the mind of the middle age so peculiarly delighted. The Apocalypse was a favourite theme with painters and illuminators, who depicted the scenes in various ways, and we are not surprised to find this subject richer in pictorial illustrations than any other. Nor, was the representation of the vision of St. John confined to MSS. alone, it having appeared in mural paintings, stained glass windows, early prints, and block books. One of the chief decorations of the Baptistry at Padua, is a

scene from this subject by the pencil of the Giotteschi, treated with much originality and comprehensiveness.

Next in order is the class of MSS. called Liturgical, viz. Missals, Breviaries, Graduals, Psalters, and Hours of the Virgin. These, in the Lambeth Library, are about fourteen in number, of which the Psalters and Hours form the bulk.

The Missal,

As its name imports, contains all that was needful for the celebration of the Mass of the Western Church. The service may be divided into the variable and the invariable, the latter dating from at least A. D. 490. In the Special Prayers, Lessons and Hymns for the Festivals, the several dioceses varied in their practice one from another so giving rise to different Uses, as those of York, Sarum, Hereford, &c.

Examples of this class of service book are to be found in every celebrated library, in England and abroad. At Lambeth there exists but one, calling for special mention, viz. that so well known as the "Limoges Missal," a beautiful specimen of French art.

The Breviary

Is supposed to be so called from its containing, not merely an *arrangement* but an *abbreviation*, of the Divine offices. In its full and settled state in the twelfth and thirteenth centuries, it contained the whole offices of the canonical hours, throughout the year, of the great festivals, saints' days, Sundays, and week-days. These were arranged under their respective days, with rubrics directing to certain prayers, hymns, and psalms, which occurred frequently, or to the psalter, which formed a portion of

the volume. The Breviary, in short, may be said to be composed of psalms, hymns, lessons of Scripture, abridged lives of many saints, and different prayers, appropriate for every day in the year.

Like the Missal, there are various kinds in use by different nations, dioceses and religious orders.

The rubrics of Breviaries in manuscripts will be found to vary much in their fulness, as they happen to have been written for the use of churches, or monasteries, of which the Ordinal had been drawn up.

Of this class of service book, as of the Missal, the library possesses an exceedingly fine example, known as the "Chicheley Breviary," from its having formerly belonged to the Archbishop of that name, and is said to be of the Sarum Use.

The Gradual,

Or Gradale is so called from the *degrees* contained in it, and ranks with the same class of manuscript as the Processional, or set of chants for processions. The Gradual concerns the sprinkling of holy water, the proceeds of the mass, the holy office, Kyrie, Gloria in excelsis, and all that relates to the choir, in the celebration of high mass. The volume illustrating this class is a fine example, probably in the Use of one of the dioceses of this country.

The Psalter,

Or book, in which the Psalms were contained, was frequently incorporated in the Missal, Breviary, and other Service books. When found as a separate volume, it contained the psalms divided into certain portions for

matins and the hours, so as to be gone through in the course of the week. The Psalms, Evangelical Canticles, and Athanasian Creed, were given with intonations. Perhaps no book is more fully illuminated than the Pfalter, of which examples are scattered broadcast in libraries. The initial letters are often utilized to form medallion pictures of great beauty, taken from Bible scenes, and illustrating the accompanying verses, or certain portions of the Pfalter.

The Calendar at the commencement, generally, has pictures of the zodiacal signs, and the occupations of the months, as hawking, hunting, the harvest, vintage, and other like subjects. These often displayed a great amount of ingenious design, and many enchanting sylvan scenes, recalling the pencil of Watteau, or the pastorals of Milton. At Lambeth, this class of service book is well represented, there being no less than six copies, all more or less illuminated, and chiefly by artists of the French school. The volumes numbered 233, 563, and 186, are more particularly deserving of notice.

Horæ, or Books of Hours of the Virgin.

The manuscripts so termed cannot strictly be called Service books. Originally compiled for the use of the laity, they were from their nature, more numerous than any other Liturgical books. Their contents are very varied, sometimes containing only the Office of the Hours, sometimes a Litany, and a few occasional prayers, the Dirige, the Seven Penitential Psalms, the Joys of the Virgin, Prayers of St. Gregory, Verses of St. Bernard, &c.

These manuscripts were most numerous in the fifteenth

and sixteenth centuries, their ornamentation richer, and style more bold and elegant than at any other period.

The margins began to be filled with conventional foliage, enclosing fruit, flowers, birds, insects, and occasionally, jewels within its branches. A bare catalogue of the many beautiful examples in public and private collections, would alone fill a volume.

The select presses of the British Museum, Bodleian Library at Oxford, and Fitzwilliam at Cambridge, are replete with exquisite specimens in every style of art, many of them claiming kings, princes, and nobles as their original possessors. The great manuscript repositories in Paris, Brussels, Munich, the Hague, and elsewhere abroad, equal, if not surpass, in number and splendour, the examples of our own land.

The Lambeth Library has five books of Hours, two of which (numbers 459 and 474) contain very fair specimens of English ornamental art.

Miscellaneous.

The remaining manuscripts which could not be arranged under either of the foregoing classes, are eight in number, and of these, five were written and illuminated in England.

They are — The celebrated treatise of Aldhelm “De Virginitate” (No. 200), also known as the Lambeth Aldhelm, Hampole’s Exposition of the first eighty-nine Psalms (No. 34). The Meditations of St. Augustine, Ambrose, Bernard and others (No. 437). The Chronicle of St. Albans (No. 6). Caxton’s Chronicle from Brute to Henry VI. (No. 84). “The Dictes and Sayings of the Philosophers” (No. 265).

Records concerning the Clergy, compiled at the request of Archbishop Laud (No. 323). Lastly, two fine copies of the "Koran" in Arabic, richly ornamented by Persian artists (Nos. 1210, 1211).

Several of these manuscripts call for, and have received special notice, independently of their artistic value, from the historic associations connected with them.

There is little to be said respecting the other manuscripts in this Library; embellished more or less by the painter's hand. They are chiefly heraldic, and, beyond the fact that they contain coloured coats of arms, in no way call for an artist's notice. As however they are few in number, and many of them were written by, or belonged to the celebrated Cecil, Lord Burghley, the author deems them worthy of a brief description, which will be appended.

Of Engraved art, the library possesses some interesting specimens, two of which deserve particular notice; viz. A copy of "La dance Macabre" printed on vellum and illustrated with thirty-five coloured engravings (No. 279); and a Book of Christian Prayers and Meditations, which formerly belonged to Queen Elizabeth (No. 1049).

The general collection of Illustrated printed Books will be found described in the concluding pages of this manual.





HIBERNIAN ART.



THE GOSPELS OF MAC DURNAN.

Thick octavo, vellum, broad margins,
ff. 215, from 19 to 23 lines to the page.
Ninth century.

This, one of the most precious and remarkable MSS. at Lambeth, is an exceedingly beautiful and interesting specimen of what is termed Irish art, practised in that country as early as the fifth century. The finest examples known of this style, are the Book of Kells in Dublin, the Durham MS. at the British Museum, the Book of Durrow, Trinity College, Dublin, and the Book of Deer, in the University Library, Cambridge. From the inscription upon fo. 4, these Gospels appear to have been written for, or in the possession of Mælbrigid Mac Durnan, or Mælbrigid the son of Durnan, who was Abbot of Derry and Bishop of Armagh, in the ninth century and who died about A.D. 927. A MS. note upon the fly-leaf further records, "This book was a present from King Athelstan to the city of Canterbury." * * * * There are two curious grants in it, at the end of St. Matthew, one of them from Canute, and four others at the end of St. Mark." It appears to have remained at Canterbury, until the dissolution of the monasteries, how it came to its present place of deposit is unknown.

This MS. contains the four Gospels in Latin, in the Irish character, written in an exquisitely clear and sharp minuscule hand, towards the end of the ninth century.

Each Gospel is preceded by a seated figure of the Evangelist, most grotesquely delineated, supporting a book in one hand, whilst the other holds a pastoral staff, believed, by Professor Westwood, to be the only representation on record of that emblem of authority of the early Irish bishops.

Each figure is set within an exquisite framework of interlaced ornament, composed of delicate, fine and closely wrought lines, twisted and woven into intricate knots. The designs of the celebrated early monumental and other crosses of Ireland, also afford examples of this special and beautiful style of ornamentation. The commencement of each Gospel, which, in all cases but that of St. Matthew, occurs upon the third page from the figure of the Evangelist, is surrounded by a similarly elaborate framework; whilst, in addition, the first word of the text is wrought in with the ornamentation of the page, in a fanciful and graceful manner.

Four illustrations of the life of Christ, painted by a French artist, towards the end of the thirteenth or beginning of the fourteenth century, form the remaining embellishments of this exquisite little volume. Three of these are, strangely enough, inserted between the figures of the Evangelists and the commencement of each Gospel, thus interfering with the continuity and beauty of the design.

The order of contents is as follows:

I. A square ornament of interlaced work, forming a cross in the four corners of which are the Evangelistic Symbols. Fo. 1 b.

II. The figures of the four Evangelists. Ff. 4*b*, 70*b*, 115*b*, and 170*b*.

III. The commencement of the Four Gospels. Ff. 5, 72, 117 and 172. The first words of each, viz., *Christi*, *Initium*, *Quiquidem*, and *In principio*, are larger than the rest of the text, and the letters fancifully disposed.

IV. The four illuminations by a French hand mentioned above, representing the Crucifixion, Scourging, Betrayal, and Entombment of our Lord. Ff. 4, 71, 116, and 171. The first of these is fastened to the leaf, upon which is painted the figure of St. Matthew, the other three have the verso of the leaf blank.

ANGLO-SAXON ART.

No. 200.



ALDHELM "De Virginitate." Small folio; vellum and paper; ff. 229. Tenth century.

A volume of Miscellaneous Treatises in Latin, ranging from the tenth to the fifteenth century, written partly on vellum, partly on paper. The chief, and the only Treatise to which the illuminator's art has been applied, is the well-known one of Aldhelm, Bishop of Sherborne, "De Virginitate," which occurs between folios 67 and 111 of the volume.

The text is well written, with about thirty-two lines to the page, the margins are broad, and the monotony of the writing is relieved by a profusion of small interlaced initial letters, in black, of the skeleton form so frequently found in Irish MSS. of this period. The principal

ornament consists in the (to students) well-known outline drawing, engraved by Strutt, in his "Dress and Habits of the people of England;" and, at a later date, prefixed to Dr. Todd's catalogue of the Archiepiscopal Manuscripts, at Lambeth." It represents an Abbess and her eight attendants, receiving at the hands of the Bishop a copy of his treatise, "De Virginitate." The drawing is delicate and interesting, and most valuable as delineating the costume and style of art at that early period. On the opposite page is the title, or dedication of the treatise, in green and red letters, set within a handsome framework of interlaced ornaments, with a fine initial letter J. forming part of the first word *Jam*.

It may not be out of place to name here that No. 1069 in this library contains a selection of outline engravings, taken from a valuable Anglo-Saxon MS. at the Bodleian library, intitled "*Cædmonis monachi, Paraphrasis Poetica Genesios*," published by Franciscus Junius, at Amsterdam, in 4to. 1655, and engraven by private subscription in 1758, by Benjamin Green, engraver in Oxford, and presented to the Lambeth Library, April 26th, 1760, by Dr. Ducarel.

The engravings are fifteen in number, delineating the following subjects, adapted from texts of scripture, &c.

1. "In sorrow shalt thou bring forth children."
Gen. iii. 16.
2. The employments of Cain and Abel; the offerings of the flocks of Abel, and murder of Abel. *Gen. iv. 4, 10.*
3. The curse of Cain; the building of the city called Enoch. *Gen. iv. 12, 17.*
4. The employments of Jubal and Tubal Cain. *Gen. iv. 21, 22.*

5. The descendants of Enos. *Gen.* v. 9.
6. A figure (probably) of Cainan. *Gen.* v. 12.
7. The death of Mahalaleel. *Gen.* v. 17.
8. The children of Lamech and Noah. *Gen.* v. 29, 32.
9. "Make thee an ark of Gopher wood." *Gen.* vi. 14.
10. The entry into the ark. *Gen.* vii. 16.
11. Noah as a husbandman, planting a vineyard. *Gen.* ix. 20.
12. The building of the City of Babel. *Gen.* xi. 4, 7.
13. The confusion of tongues. *Gen.* xi. 9.
14. Abraham building an altar to the Lord. *Gen.* xii. 4.
15. Abraham entering Egypt, with Sarai his wife. *Gen.* xii. 11.

ENGLISH ART.

No. 69.



THE CHICHELE BREVIARY. Large folio, fine vellum, ff. 414, double columns of about forty lines to the column. Early fifteenth century.

This splendid manuscript contains the form of daily office or devotion, to be recited by every catholic minister, from the moment he is initiated into Holy Orders. It is beautifully and clearly written in a small square gothic character, and is richly embellished with marginal ornaments, and a profusion of initial letters of English art of the first class.

The centres of the larger initials are filled in with ex-

quisite miniature representations of Scripture history, the more important of which will be found described below. The floreated scroll-like ornaments of the letters are very beautiful, the first leaf of the MS. contains the arms of the former possessor, Archbishop Chichele, viz., or, a chevron, between three cinque foils, gules. The same shield is painted upon the borders in several parts of the volume.

The principal subjects delineated are ;

A Bishop catechizing or expounding to his priests.

Fo. 1.

The Annunciation (two representations). Fo. 4*b*.
fo. 313.

The Nativity. Fo. 26*b*.

The Baptism, fo. 55. The Resurrection, fo. 118*b*.

The Ascension of our Lord. Fo. 137.

The day of Pentecost. Fo. 141.

The Holy Trinity (two representations). Fo. 145*b*.
Fo. 242.

“In festo Corporis Christi.” Fo. 148*b*. An aged King (Melchisedek?), standing, holding a gold chalice, above which appears the consecrated wafer, which is being received by the foremost of a group of soldiers in armour (temp. Henr. IV.); behind the King is a group of priests.

Consecration of a Church. Fo. 192*b*.

Here the Calendar occurs, and the entries of the days in each month are in letters of green, red, black, blue and gold. Fo. 203.

“Beatus vir qui non abiit.” Fo. 209. An aged man, holding in his left hand a gold chalice, touches with his right the forehead of a youth, apparently a shepherd, at whose feet lies an instrument in the form

of a sling or flail; eleven sheep are grazing in the country around. (Samuel anointing David, King over Israel.)

“*Dominus illuminatio mea.*” Two kings seated, crowned, one of whom plays upon a harp. Fo. 215*b*.

David presents himself at the gate of a castle; the decapitated head and body of Goliath? are near. Fo. 219*b*.

“*Dixit infipiens in corde suo.*” A patient in bed, attended on by a female figure; the form of another person is seen retreating by the door. Fo. 223*b*.

“*Salvum me fac, Domine.*” Saul casting a spear at David. Fo. 227*b*.

St. Barbara in the Tower where she was incarcerated by her father. Fo. 232.

David playing before the Ark. Fo. 237.

The effigies of St. John, St. Luke, St. Peter, and others. Fo. 261.

Martyrdom of St. Andrew. Fo. 282.

Presentation in the Temple. Fo. 300*b*.

St. John the Baptist in the Wilderness. Fo. 329*b*.

SS. Peter and Paul with their respective symbols. Fo. 334.

A Reliquary placed on the Altar. Fo. 342.

Assumption of the Virgin. Fo. 363.

A genealogical or Jesse Tree. Fo. 373*b*.

The Saviour in glory, on either side the Virgin and Saints, in attitude of prayer. Below, lies the figure of a monk, habited in black, resting upon his arm, apparently asleep. Fo. 394*b*.

No. 15.



NEW TESTAMENT. Large folio, 16 inches by 12, vellum, ff. 128, double columns, 42 lines to a column. Fifteenth century.

This volume, which contains a printed copy of the New Testament of the Vulgate version, is entered and described as a manuscript by Dr. Todd, in his Catalogue of the Lambeth Library, who was probably deceived as to its real character by the fine illuminated letters and rich ornamentation with which it abounds. Upon examination, it has proved to be a fine copy of the New Testament portion of the so-called Mazarine Bible, most probably of the edition printed by Gutenberg and Fust at Mentz, between the years 1450 and 1455, and is reputed to be the first book printed with moveable metal types.

The Mazarine Bible, commonly so-called from the first copy having been discovered by M. de Bure in the library of Cardinal Mazarine, is the earliest printed edition of the Bible known.

This Bible is of great rarity and value, and indeed, a typographical curiosity, from the fact of the perfection of the printing at the time when that art was well nigh in its infancy. Added to this, the beauty of the vellum or paper on which it is printed, and the general magnificence of the work, causes it to be held in very high estimation. *Perfect vellum* copies are indeed few, and are said to be restricted to the libraries of Paris, Berlin, and the British Museum, and one in the possession of Henry Perkins, Esq.

Those on paper, both in public and private collections, are said to be about twenty in number.

The present copy has been collated with the celebrated one in the Grenville Library at the British Museum, and found to be complete from the beginning of St. Jerome's Prologue to St. Matthew's Gospel to the end of the Apocalypse. It is in a perfect state of preservation, the vellum soft and pure, and the margins from $2\frac{3}{4}$ inches to 3 inches in width. The illuminated portion is by an English hand. The foliage, which is made to grow out of the larger initials, is bold and elegant, and the colours vivid and brilliant. The *incipits* and *explicitis* are rubricated, as are likewise the headings in the upper margin of each page.

One thing connected with this book is particularly worthy of observation, viz., that the vellum is ruled with horizontal and perpendicular lines, as if prepared for manuscripts, in the form nearly always adopted by the early copyists, the text being printed between the lines, as nearly as might be. This is not the case with the Grenville copy.

It is also interesting to record that the writing, *Novi testamenti versio vulgata Latina*, on the fly-leaf is possibly that of Bishop Gibson, who was Librarian at Lambeth.

No. 34.

ICKLIFFE'S EXPOSITION. Large folio, stout vellum, ff. 215, double columns, fifty-two lines to the column. Early fifteenth century.

A very fine copy of Wickliffe's¹ Exposition of the first eighty-nine Psalms, with broad margins, well written in old

¹ "Hampole"?

English, in a Gothic character, and elegantly ornamented in different parts with borders or brackets of colours and burnished gold. Each bracket terminates at the four corners, either with a square interlaced ornament, or with inter-twining foliage. There are no large illuminations, nor illuminated initial letters, save in the pages where the brackets appear, and these are in simple colours of pink and blue, upon backgrounds of burnished gold. See ff. 1, 1*b*, 43*b*, 70*b*, 100*b*, 118, 161.

The covers of the book are stamped with the arms and initials (R.B.) of Richard Bancroft, Archbishop of Canterbury, (1597-1604) the founder of the Library.

A note upon the fly-leaf records that,

“In y^e Kyngs Library, Westminster, E 1512 there is a copy which agrees exactly with y^s and before the Prologue to y^t is wrote with red ink as follows:

“Here bigynneth the Prologe uppon the Sauter that Richard Heremyte of Hampole translated into Englyshe aftir the sentence of Doctours and Resun.”

No. 459.



OURS OF THE VIRGIN. Small quarto, vellum, ff. 103. Early fifteenth century.

A pretty copy of this class of Service Book, neatly written, and illuminated by an English hand. The illuminations are twenty in number, of which three are nearly of the full size of the page, and in the usual style of art. The border patterns, though few in number, are painted upon a background of gold, many of the small capitals are also of gold, set off with pink and blue. The full page borders are extremely

bold in design, terminating in flowers, fruit, or other devices, and the prevailing colours are pink, blue and orange. The diaper pattern is much used as a background for the miniatures.

The following subjects are represented :

St. Jerome. Fo. 73*b*.

The Resurrection of our Saviour. Fo. 85.

Christ appearing to Mary Magdalene. Fo. 85*b*. To the three Maries. Fo. 86. To St. James. Fo. 86*b*.

The Disciples find the tomb empty. Fo. 87.

Christ at Emmaus. Fo. 87*b*.

His Appearance before his disciples. Fo. 88*b*.

The Nativity. Fo. 89.

The Circumcision. Fo. 89*b*.

The Disputation in the Temple. Fo. 92.

Baptism of our Lord. Fo. 92*b*.

Christ washing the feet of his disciples. Fo. 93*b*.

His agony in the garden. Fo. 94.

Peter draws his sword ; seizure of Christ. Fo. 97*b*.

Christ before Pilate. Fo. 99*b*.

The Scourging of Christ. Fo. 100*b*.

The nailing to the Cross. Fo. 101*b*.

The Crucifixion. Fo. 102*b*.

Descent from the Cross. Fo. 103*b*.

No. 437.



TREATISES, &c. Small quarto, stout vellum, ff. 147. Fifteenth century.

A volume of miscellaneous Treatises, chiefly consisting of Meditations by St. Augustine, St. Ambrose and other Saints, written upon fair vellum and ranging between

the thirteenth and fifteenth centuries. It is with the first MS. in the volume, viz. *Meditatio de Spiritû Sancto*, the Meditation upon the Holy Ghost by St. Augustine (ff. 1-40) that we have to do.

This MS. is neatly written upon fair vellum, with about thirty-one lines to a page. There is no large illumination, but the ornament consists in border decoration, and initial letters, the latter being of gold, with a pleasing design of floriated ornament, starting out at right angles into the broad margins. A pale green is much used for the body of the initial letters, as well as for the border ornament.

No. 265.



THE DICTES AND SAYINGES OF THE PHILOSOPHERS. Small folio, vellum, ff. 107, 24 lines to the page. Fifteenth century.

“Translated oute of Latyn into Frenshe, by Messire Iohan de Teonville, and from thence rendered into English by Antony Wydville, Earl Rivers.”

Such is the title by which this interesting little MS. is described in the Catalogue. The text, which is neatly written in a pointed character, with ink of a pale brown colour, is preceded by an illuminated miniature, of excellent art. In this, the author, dressed in a furcoat emblazoned with his family arms, is represented as introducing a tonsured personage, who, kneeling, presents a copy of the work to King Edward IV. accompanied by his Queen, and their son, Prince Edward, afterwards Edward V., with their court.

From the circumstance of Caxton having printed the

work at the expenſe of Earl Rivers in 1477, it has been conjectured by Walpole (who has given an engraving of the miniature in his “Royal and noble authors,”) and others, that the kneeling figure is intended to repreſent that celebrated printer.

Caxton, however, was no prieſt, which the perſon repreſented, from his tonsured head, muſt have been. Be this as it may, the picture is one of great intereſt, well grouped, and diſplaying much decorative detail in the coſtume and ſurroundings.

It has alſo been engraved by Strutt, in 1774, and a note on the inſide cover of the MS. records this as the only drawing known to be extant of Edward V.

The representation of an author preſenting his book to his patron, is a favourite ſubject in illuminated MSS. and highly intereſting, as giving portraits of kings and princes, as well as literary men, of whom we ſhould have no memorials, but for theſe drawings.

The initial letters in this MS. are ſomewhat Italian in character, being of burniſhed gold outlined with black, a white floriated interlaced ornament, ſlightly ſhaded, filling in the background of each letter, a uniform arrangement throughout the MS. which preſents a ſingular, but pleaſing effect.

No. 474.



HOURS OF THE VIRGIN. Quarto vellum, ff. 184, 18 lines to a page. Early fifteenth century.

This, a very nice example, is fairly written, and ornamented with a profuſion of beautiful illuminated initials

of English art. The volume contains but two miniature paintings, the remainder, usually found in MSS. of this class, having been abstracted. Their subjects are, the Annunciation, represented in the letter D at fo. 15, and a group of priests chanting the Service for the Dead, fo. 72.

The initial letters vary in size and pattern, they are all upon backgrounds of gold, and frequently form, with their finials, short marginal ornaments of elegant tracery work. Pink, blue, and orange-brown are the prevailing colours, the blue being often heightened on the outer edge with flat white tints. The larger initials are rich in design, and varied in their colouring, and would supply the artist or amateur with abundant material for study.

At fo. 15 occurs an exquisite border of scroll-work, with heads, probably of saints, in medallions, beautifully executed. This MS. is better written than No. 459, and differs from it as to the contents, having many rhythmical prayers at the end. The binding, with but one clasp remaining, is of the 17th century.

No. 7.



GRADUAL. Large folio, stout vellum, ff. 193. Second half of fifteenth century.

A fine copy of this class of Service Book, well written, with the music appointed to be sung at the various services (thirteen lines to the page), and rubricated instructions for performing the same throughout the volume.

The art consists in initial letters only, the greater part of which are small, with grotesque heads, &c., in outline,

so frequently seen in MSS. written in England towards the close of the 15th century.

At the end of the volume is a Calendar, printed in neat Gothic type, upon vellum, not quite so large as that of the MS. itself. The principal feasts and saints' days are rubricated. At the foot of each month are lines in Latin, descriptive of the signs and seasons. The margins are broad, more especially the lower one; upon the latter, at about an inch below the text, there occurs upon the recto of every page a line of white circles, about thirteen in number, and more than a quarter of an inch in diameter, impressed into the vellum. At first sight, these marks appear to be circles only, but upon examination, the mediæval forms of the letters G, M, and Q can be detected. It cannot be discovered that they form either words or dates.

No. 84.



AXTON'S CHRONICLE. Thick folio, stout vellum, ff. 202, about 41 lines to a page. Fifteenth century.

This MS. has no claim to notice here, with reference to the art it exhibits, there being but one poorly executed drawing in the volume. This drawing (fo. 1) is enclosed in an architectural framework, and represents King Henry VI. seated beneath a canopy, addressing his courtiers and attendants, some of whom are ladies. The text, which is clearly written, has rubricated headings.

It is stated by Dr. Todd, in his Catalogue of MSS. at Lambeth, before referred to, that "it differs greatly from the Chronicle of England, printed by Caxton in 1480,

and is much more diffuse. It is imperfect at the close, concluding with these words, *And aftyr that came a gret dethe of pestilence that lasted iij yer. And peple dyed myhtely in every place man woman and chylde, on whos soulys God haue mercy. Amen.*"

The Chronicle extends from Brute to the beginning of the reign of Henry VI.

At the foot of fo. 1 is the word "Lumley," shewing that the volume formerly belonged to that illustrious book collector, whose name also appears on other books and MSS. in this library.

FLEMISH ART.

No. 186.



SALTER. Folio vellum, ff. 167; 22 lines to a page. Fifteenth century.

A very nice example, well written in a fine, bold, Gothic character, with clear, broad margins. The ornamental portion of this MS. consists entirely in the initial letters and scroll-work, depending therefrom. The designs of these are of an unusual and pleasing kind; the centre ornament in most cases represents a cone, issuing from conventional foliage.

The marginal ornaments consist for the most part of filigree-work of blue and gold, issuing from the smaller initial letters; this is more particularly noticeable in the calendar prefixed to the MS.; the ornament proceeding

from the illuminated KL at the commencement of each month, extending itself round the entire page.

There are no full-page illuminations, and the only miniature paintings are to be found in the initial B at fo. 1, and in the letter D at fo. 109.

In the former of these, King David is represented within a walled garden, kneeling in prayer or supplication. By his side, rest his harp and crown, whilst above, is the figure of the Almighty issuing from the starry firmament.

The face and robe of the King are exquisitely finished; the border surrounding this page is composed of the strawberry plant, pinks, and daisies, artistically arranged; in the right hand margin, is a peacock, whilst in the lower, reposes a stag, amongst flowers and ornamental devices.

In the letter D, fo. 109, are depicted the Three persons of the Trinity, after the usual conventional form; the Father and Son are seated, an open volume rests upon the knees of both figures, whilst in the centre is the Dove descending. Behind them is stretched a drapery of blue, heightened with gold. Surrounding this page is a border composed of flowers, similar to that above described at fo. 1, and disposed in a bold and effective manner.

In the lower margin, is a representation of a peacock displaying his plumage, with a monkey and an owl on either side, very nicely painted.

Of the remaining initial letters at ff. 19*b*, 32*b*, 45, 58, 74 and 91, it will be sufficient to say that they mostly exhibit examples of the cone-like design above-mentioned, drawn with a free hand upon a background of burnished gold.

No. 455.



OURS OF THE VIRGIN. Vellum, ff. 143.
Fifteenth century.

This example is in fair preservation, and profusely, if not artistically illuminated; several of the larger paintings have suffered from damp, or been otherwise injured. They are unequal in point of merit, and the MS. probably owes its apparently unmutilated condition to the poorness of the art represented. The subjects illustrated are numerous, and such as are usually found in MSS. of this class. A list of them will be found below. The backgrounds are chiefly of a diapered pattern, with here and there a landscape representation. The borders are composed of the well-known designs in which the wild strawberry, rose, pansy, daisy, and other flowers, all take part, and are interlaced in graceful forms. The initial letters form no inconsiderable feature in the ornamentation of the MS., the interwoven branch-like design being painted in vivid colours, upon backgrounds of burnished gold.

The following subjects are represented :

Our Lord standing, the symbolic globe at his feet.
Fo. 7*b*.

The Trinity. Fo. 13*b*.

St. John the Baptist, with the Lamb and the Book.
Fo. 15*b*.

Murder of St. Thomas à Becket. Fo. 18*b*.

St. George and the Dragon. Fo. 20*b*.

St. Christopher. Fo. 22*b*.

St. Anna (painting injured). Fo. 24*b*.

- St. Catherine. Fo. 27*b*.
St. Margaret. Fo. 30*b*. The Annunciation. Fo. 32.
Christ led to Crucifixion. Fo. 37*b*. The Virgin
and St. Anne. Fo. 38.
Descent of the Holy Spirit. Fo. 43*b*.
St. Andrew. Fo. 44.
St. Laurence. Fo. 44*b*. All Saints. Fo. 45*b*.
Christ brought before Pilate. Fo. 47. The Nativity.
Fo. 48.
The Scourging of Christ. Fo. 51*b*.
The Appearance to the Shepherds. Fo. 52.
Christ bearing his Cross. Fo. 54*b*.
The Wise Men's Offerings. Fo. 55.
The Presentation in the Temple. Fo. 57.
The Descent from the Cross. Fo. 59*b*.
The Murder of the Innocents. Fo. 60.
The Flight into Egypt. Fo. 62.
The Virgin and Child in Glory. Fo. 65*b*.
The Dead Christ in the arms of the Virgin. Fo. 70.
Presentation of the Virgin Mary. Fo. 75.
Christ nailed to the Cross. Fo. 77*b*.
The "3" Crosses. Fo. 78.
The Head of Christ. Fo. 78.
The Wound in the right hand. Fo. 78*b*.
The Raising of Lazarus. (?) Fo. 96*b*.
The Righteous carried to Heaven. Fo. 115*b*.
Our Lord surrounded by the Instruments of the
Passion. Fo. 126*b*.
St. Jerome in his Study. Fo. 132*b*.

FRENCH ART.

No. 368.



SALTER. Quarto. Vellum, twenty-one lines to a page. Ff. 141. End of thirteenth or early fourteenth century.

This copy is poorly written, and the art not of a high class. At the commencement of the volume, are six full page illuminations, painted upon backgrounds of burnished gold.

The subjects are as follows :

The Annunciation. Fo. 10. Meeting of Mary and Elizabeth. Fo. 10*b*. The Virgin and Child. Fo. 11.

The Crucifixion, with the figures of the Virgin Mary and St. John. Fo. 11*b*.

The Resurrection. Here, the soldiers are clad in lozenge-shaped and in chain armour ; the heads covered with a coif of the same. Fo. 12.

Christ as Judge. Beneath the feet is a sphere, upon which is inscribed the word HEUROPE. Fo. 12*b*.

The Calendar, which precedes, is pretty, being rubricated, with the initial letters of the Kalends and Ides, in burnished gold. The signs of the Zodiac in small medallions, are placed at the foot of each month.

The other subjects illustrated are :

Jonah taken and rejected by the whale. Letter S. Fo. 51.

David playing upon the Bells. Letter E. "Exultate Deo." Fo. 66.

Ecclesiastics chaunting the Service. Letter C. "Cantate Domino." Fo. 79*b*.

Figure of an Ecclesiastic seated at a desk reading. Letter D. "Domine exaudi oracionem meam." Fo. 81*b*.

A Saint Veronica. Fo. 95*b*.

Our Lord seated in Glory. At his feet, the symbolic globe in reference to the words, "Sit thou on my right hand until I make thine enemies my footstool." Letter D. "Dixit Dominus." Fo. 97.

The initial letters are plain, and have in some cases, the usual angular finial of the period; the bands or marks dividing the verses of the text, are of a light and somewhat elegant pattern, introducing the ziz-zag, chain, cable, and other devices.

No. 209.



APOCALYPSE. Small folio; stout vellum; ff. 53. Beginning of the fourteenth century.

This fine and highly interesting MS. known as the "Lambeth Apocalypse" is, without question, one of the gems of the library, and offers a rare field for study to the artist, archæologist, and student of biblical literature.

Its contents may be divided into three parts, viz.

1st. The Apocalypse, in *Latin*, with explanatory notes.

2nd. Effigies of various Saints, and Martyrs.

3rd. Pictorial illustrations of mediæval Legends.

The Apocalypse formed a theme for illumination from early times, a few instances being on record of the sub-

ject being painted by the Saxon school, in England, and that of Charlemagne, abroad; but the eleventh, twelfth, and thirteenth centuries are those in which the vision is of most frequent representation in illuminated art.

The application of some of the scenes to the events of the last days of Roman history, and the persecution of the Christians, unfolds a tale of extraordinary interest, in its various treatments on the illuminated page. Rome herself is pictured under the figure of the Beast, and other allusions to the Christian and Pagan world are numerous.

The Lambeth APOCALYPSE, which extends from folio 1 to folio 39*b*, contains seventy-eight coloured designs, illustrating the chief passages of that mysterious Vision, remarkable for the spirited form of the drawing, and the brilliancy of the colouring, heightened by the backgrounds of burnished gold, or dark blue, with which most of the illuminations are accompanied.

The proportions of the figures are somewhat long, the hands and feet rather small and thin; but the general treatment and grouping of each scene is very harmonious, while the outlines and folds of the drapery, heightened with white, are drawn with much finish and elegance. Some accessories depicting armour, architectural details and minor subjects, are also represented.

The Apocalyptic designs, which occupy the upper half of the page, are accompanied by the text in double columns, in gothic character, with a profusion of small illuminated initial letters, of the usual filigree pattern, with finials and other marginal embellishments.

Prefixed to folio 1, is the full-length painting of a priest, habited in a black robe with hanging sleeve, and wearing the tonsure. In front of him stands a pedestal,



upon which is placed a figure of the Virgin and Child, which he appears to be in the act of colouring. In his right hand he holds a pen or brush, and in his left, a kind of saucer containing colours. The head, the character of which is very expressive, is in outline. Above the figure is written, "Memento mei amica Dei," in rubricated letters.

The subjects of the Vision are in general so well known, that it is thought fit to mention those only that are *picture* interesting, viz. :

St. John visited by an Angel, in the Isle of Patmos. Fo. 1.

St. John before the Son of Man, out of whose mouth went the sword, in the presence of the Seven Angels and the Seven Golden Candlesticks. Fo. 1*b*.

The Deity (on the throne), holding the book sealed with seven seals, the worship of the four-and-twenty Elders. Fo. 3.

The Lamb, with the seven horns, and seven eyes, surrounded by the four symbolic animals and the Elders. Fo. 3*b*.

The Lamb holding the book. Fo. 4.

The several Horses of the Vision, white, red, black, and pale, their riders, represented with the respective accompaniments of the bow, the sword, the balances and death. Ff. 4*b*, 5, 5*b*, 6.

The Souls of the Martyrs slain for the word of God. Fo. 6*b*.

The Four Angels standing on the four corners of the earth. Fo. 7*b*.

The Song of the great Multitude in worship; the Elder and St. John, the four Apocalyptic animals surrounding the throne of God and the Lamb. Fo. 8.

The Offering of the Golden Censer, with the Prayers of the Saints; the Seven Angels with trumpets, standing before the golden altar. Fo. 8*b*.

The various Phenomena produced by the angels founding the trumpets. Ff. 9, 9*b*, 10, 10*b*, 11.

The Vision of the Locusts shaped like unto horses, the riders are represented in full armour. Fo. 11*b*.

The Angel, with a rainbow upon his head and book in hand, standing upon the sea and the earth, declaring time shall be no longer. Fo. 12.

St. John, commanded by the angel to rise and measure the Temple of God and the Altar, wherein are the two candlesticks. Fo. 12*b*.

The two Witnesses ascending to heaven. Fo. 14.

The worship of the four-and-twenty Elders. Fo. 14*b*.

The seven-headed Dragon standing before the Woman clothed with the sun. Fo. 15.

The Woman, flying from the Dragon, casting out water as a flood. Fo. 16*b*.

The two Beasts, one like to a leopard, rising out of the sea, the other the seven-headed dragon. Fo. 17*b*.

The worship of the Beast. Ff. 18*b*, 19*b*, 20.

The Lamb on Mount Sion, the faithful within the city of God. Fo. 21.

The Angel of Judgment flying in the midst of heaven. Fo. 22.

Another Angel denouncing the fall of Babylon. Fo. 22*b*.

The ripe Harvest, the Son of Man and his angels with the sickles; the gathering of the vines. Ff. 24, 24*b*.

The seven Angels coming out of the temple of the tabernacle of testimony, receive the golden vials from one of the Apocalyptic beasts. Fo. 26.



The seven Angels pouring out the vials on the earth. Ff. 26*b*, 27, 27*b*, 28, 28*b*, 29, 29*b*.

The Woman of the Apocalypse. Fo. 30.

The Angel casting a millstone into the sea. Fo. 31.

The Marriage Supper of the Lamb. Fo. 32.

St. John writing at the dictation of the Angel—falling down to worship the Angel. Fo. 32*b*.

The Vision of heaven opened, our Saviour on a white horse, followed by his company. Fo. 33.

The Angel chaining the dragon. Fo. 35.

The first Resurrection. Fo. 35*b*.

The New Jerusalem. Ff. 37*b*, 38.

St. John worshipping the Angel. Fo. 39.

St. John hearing from the Deity the prophecies of the Book of Revelation. Fo. 39*b*.

At the end of the Apocalypse, are representations from the lives of Saints, with scenes from legendary history, executed with much care, and apparently by another artist. These drawings, twenty-eight in number, from fo. 40*b*. to fo. 47, are two to a page, and are unaccompanied by any text or description.

The subjects of the compositions are various, several appear to depict a different treatment of the Apocalyptic vision, some illustrate passages in the life of Christ, whilst others are allegorical. Each drawing, which extends from fo. 47*b* to the end of the MS. fo. 53 (of which a description follows hereafter), occupies the entire page.

The backgrounds are chiefly of chocolate colour, though blue is also used, and a narrow border of pale green surrounds each illumination.

St. Christopher carrying the infant Saviour; finely drawn, the drapery dark blue with a greenish tint; background, a light chocolate. Fo. 40.

Scenes from the life and miracles of Christ and St. John. Ff. 41-43.

Subjects apparently from the Apocalyptic vision. Fo. 45^b-47.

St. John writing his Gospel, the island is represented in a plain chocolate ground, round about is the green sea with its islands. A scroll, on which are the words "In principio erat verbum," etc. hangs from near the book in which the Evangelist is writing. Fo. 47^b.

The Virgin and Child within a canopy, surmounted by a church in the pointed style; at the foot of the picture is the kneeling figure of a lady, in a mantle of heraldic devices, reading a book. Fo. 48.

An allegorical representation of an Angel with six wings, upon which are inscribed short texts of Scripture in Latin; the figure is probably that referred to by the Prophet Ezekiel. Fo. 48^b.

Christ appearing to Mary. (Tinted outline.) Fo. 49.

St. Laurence. Fo. 49^b. St. Catherine, fo. 50. St. Martha. Fo. 50^b.

The figure of St. Edmund, king and martyr, represented crowned, bound to a tree and shot to death with arrows. Fo. 51.

The five following drawings are exceedingly fine:

The Crucifixion. A curious and somewhat confused representation. In the centre our Saviour upon the cross, to which he is being nailed by men resting upon the tree. On either side the Virgin and St. John; around, a deriding crowd, soldiers, &c. The cross is planted upon a small mound in a cavity, out of which two figures are rising, as from the grave, in allusion to the passage "Many bodies of the saints which slept arose." (Matt.

xxvii. 52.) The feet of our Lord are crossed, the right foot over the left, and are about to be secured by a single nail. A blank scroll is being fastened over the head of Christ, and the sun and moon are represented as present. The colours employed are a light sepia for the flesh tones, and pale green or blueish grey for the drapery. Fo. 51*b*.

A full-length figure of an Archbishop, fully attired, wearing a mitre and bearing a pastoral staff. The right hand, gloved and ringed, is raised in the act of benediction. Fo. 52.

Another drawing similar to the preceding, the only exception being that there is no ring upon the finger. Fo. 52*b*.

A very curious and interesting allegorical representation of the Virgin Mary (probably here employed as typical of Religion) subjected to the machinations of the Evil One. A tree, tall and partly covered with foliage, forms the centre; and at the top of this tree is perched a cock, symbolic of the preacher, crowing lustily, with the words "Par le coc en l'arbre, est signifié le precheur qui defule et le preie a despire." Near the centre of the tree hangs a shield charged with the symbols of the Trinity.¹

To the left of the tree is the figure of a woman, probably the Virgin Mary, seated in a chair, supporting the shield, her feet resting upon a serpent. The

¹ The representation of the Trinity as a shield on which is inscribed three names, was a favourite mediæval symbol. In later art the three persons of the Trinity are most distinctly defined, the Holy Ghost being generally represented between the Father and Son, either as a dove only, with the nimbus, or as a human form with a dove perched upon his arm or shield.

Holy Spirit in the likeness of a dove, rests upon the back of the chair. At the foot of the tree a peasant, kneeling, is engaged in severing the roots with an axe.

Upon the right, at a little distance, stands the Evil One, who aims an arrow from a bow at the seated figure of the Virgin. Above, and issuing from clouds, are the figures of Angels, one of whom presents a sword to the seated figure, whilst the other is driving away a number of flies, here used allegorically to designate the evil thoughts which disturb repentance. Fo. 53.

A "St. Veronica." Fo. 53*b*.

No. 434.



POCALYPSE. Small quarto, stout vellum, ff. 45. End of the thirteenth century.

Another copy in French, illustrated by ninety illuminations, poor in execution but curious and interesting. The paintings are about 5 inches long by $4\frac{1}{2}$ broad, each enclosed in a plain framework with from three to six lines of text underneath. Preceding the Apocalypse, are four full-page illuminations, illustrating passages in the Life of St. John the Evangelist; viz.

His Preaching in the Wilderness. Fo. 1.

His Baptism of Drusiana. Fo. 1*b*.

His condemnation by the Emperor Domitian. Fo. 2.

His Martyrdom. Fo. 2*b*.

The text which is fairly written, has no illuminated initial letters. Although this MS. has been assigned by Dr. Todd to the twelfth century, it is evident from the armour delineated upon ff. 13*b*, 22 and 40, that it belongs to the latter half of the thirteenth.

No. 75.



POCALYPSE. Folio; stout vellum; double columns; 29 lines to a page; ff. 55. Fourteenth century.

A copy, also in French, written in a large character, with ink of a brown colour and illustrated by seventy miniatures of various sizes, in rather a hard style of French art, of the early part of the fourteenth century.

The designs are more curious than artistic; the heads and hands are in outline, and the drapery, which is often in thick body colour, is of the usual conventional description. Each subject is very slightly in detail, but there is a certain boldness about the drawing and quaint originality in the grouping. The backgrounds of the illuminations are varied, being either entirely of burnished gold, or of blue studded with gold stars.

The illuminated letters are in general very poorly executed, being of gold, ultramarine, or some other simple colour, nestled in filigree work.

The subjects which for the most part depict scenes of a similar character to the Apocalypse (No. 209), though of a very different treatment are not given in detail, as they do not call for very particular mention; but upon fo. 1 are some very grotesque paintings.

No. 233.



SALTER. Folio; vellum; ff. 242; 17 lines to the page. Fourteenth century.

This, the *gem* of the Lambeth Psalters, is an exceedingly fine MS., written in a clear, bold character of the early part of the fourteenth century, and richly adorned with eleven large initial letters, each occupying nearly half the page, having backgrounds of burnished gold, either of tessellated or mosaic work architecturally devised, or as trefoils and quatrefoils enclosing miniatures.

The margins are occupied by the usual angular Gothic bracket, chiefly springing from, and forming the termination of the initial letters (of the smaller of which there is a great profusion), and in most cases surrounding the page.

In some of the letters, heads of human beings and grotesque animals are drawn; and around the large illustrations are set drolleries, animals, birds, figures playing upon musical instruments &c., which are introduced in endless form and variety. In addition to these ornaments, the terminations of the verses are prolonged by bands, or strips of gold and silver, covered with zigzag, scroll, mosaic, or other patterns, with the occasional introduction of a chase or combat with animals.

Prefixed is the Calendar, written in a similar character to the rest of the MS. set in brackets as before described, the entries being in letters of blue and vermilion. Within circles of burnished gold are painted the Zodiacal Signs and Seasons, the latter illustrating mediæval occupations and costume.

The large illuminations with their subjects, are as follows :

Our Lord in Majesty, represented within a quatrefoil, the right hand is uplifted in benediction, whilst the left rests upon the symbolic globe ; within the four corners are the Evangelistic emblems. Fo. 14*b*.

The letter B forming the beginning of the word "Beatus." Subject : The genealogical design known as the Jesse tree, containing fourteen medallion pictures ; those forming the stem of the tree arising from the sleeping figure of the Patriarch are the Crucifixion, Virgin and Child, and God as the Creator ; others illustrate scenes from the Law and the Prophets. The whole design was a favourite subject with mediæval illuminators, and is often found on stained glass. Fo. 15.

Samuel anointing David ("Dominus illuminatio mea.") Letter D. Fo. 44.

David kneeling in supplication before Christ (?) ("Dixi custodiam vias meas ut non delinquam.") Letter D. Fo. 64.

David slaying Goliath, the latter in banded armour holds a small circular shield. ("Quid gloriaris." Letter Q. Fo. 81*b*.

Illustration of the Psalm, "Dixit insipiens." The naked figure of a man holding an apple (?) in his right hand, and in his left a flagellum, addressing the seated figure of a King. Letter D. Fo. 82*b*.

"Salvum me fac." In the upper part of the letter S is the figure of our Lord, with his right hand upraised, the left bearing the globe ; in the lower, Jonah and the whale. Fo. 101.

King David playing upon the bells, in reference to the psalm, "Exultate Deo." Letter E. Fo. 123*b*.

“Cantate Domino.” Letter C. A group of ecclesiastics chanting from a roll placed on a lectern. This letter is elegantly designed under a trefoil-shaped canopy, with a rich mosaic background. Fo. 145*b*.

The figure of a King (? David) kneeling before an altar, “Ad Dominum.” Letter D. Fo. 148*b*.

“Domine exaudi oracionem meam.” Letter A. In the upper part the figure of our Lord, holding the globe, his right hand upraised. In the lower, which is divided into a triple compartment by Gothic-formed panels, the figure of a female kneeling in prayer before an altar. Fo. 189*b*.

Letter C. A similar subject to that at fo. 148*b*. Fo. 215.

No. 558.



PSALTER. Vellum. Ff. 282 ; 12mo. Eighteen lines to a page. Fourteenth century.

A Psalter with Hymnarium and various offices, *in usum Ecclesiæ Christi Cantuariensis*. This MS. has but few illuminations, some of which are much obliterated. Six of these are prefixed to the Psalter. Each is surmounted by an architectural canopy of the transition period, when the semi-circular arch gave way to the pointed gothic. The backgrounds upon which these are painted are of burnished gold.

The subjects are :

The Annunciation. Fo. 8*b*. The Nativity. Fo. 9*b*.

The Angel appearing to the Shepherds. Fo. 10*b*.

The Offerings of the Wise Men. Fo. 11.

Herod's command to slay the Innocents. Fo. 12.

A Genealogical or "Jesse tree." Fo. 13*b*.

The Betrayal of Christ. Fo. 34*b*.

Christ bearing his Cross. Fo. 73*b*.

The Descent from the Cross. Fo. 105*b*.

The Entombment. Fo. 123.

No. 6.

 **THE ST. ALBAN'S CHRONICLE.** Large folio, 17 inches long, by 12 wide, vellum, double columns, thirty-four lines to a column. Ff. 257. Fifteenth century.

A very fine copy of the work known as the *St. Albans Chronicle*, fairly written in English, in a pointed gothic character, and profusely ornamented with nineteen large, and fifty small illuminations in the French style of art, illustrative of the principal subjects contained in the text.

These consist chiefly of representations of battles, tournaments, jousts, &c., so frequently occurring in ancient chronicles. Great boldness of grouping and spirit in the action characterize these illuminations, which offer to the artist an inexhaustible field for the study of costume, ecclesiastical and domestic architecture, heraldry, furniture, with many other details. Gold has been much and most effectively used in heightening the effect of costume and ornament, and a delicate finish is discernible throughout nearly every painting. The border decorations are few, and finish abruptly, the leading pattern is formed of an intertwining of the wild strawberry, grape-vine, forget-me-not, daisies, &c.

The Chronicle commences with, "Here begynne the cronicles of kynges of Englonde, sith the tyme that it was first inhabit and of their actes as be dyv's auctores is

declared and testyfyed." The last date mentioned is 1436. The Chronicle concludes with a copy of "rymes made among englisshmen aftir the flemmynges were thus shamfully fled frome Caleis." These are in stanzas of irregular length, beginning,

"When ye flēmyng wer fressh florifshid in your flouris,
"And had weth at your will ye wolde be conquerouris."

And ending thus,

"Ye be nothing elles worth, but gret wordes to camp,
"Sette ye still and bith in pees, God gyve you quadren
ramp."

In the lower margin of folio 1 is a shield of arms, bearing *quarterly*, 1 and 4, *argent on a fess gules*, 3 *bezants*; 2 and 3, *argent*, a *lion rampant*, *azure*.

Here likewise occur the autograph signatures of John, Lord Lumley, and Henry Fitz-Alain Earl of Arundel, the former of whom (who died in 1609) had obtained the valuable MS. treasures collected by Lord Arundel at the time of the dissolution of the monasteries. This fine collection was, by Prince Henry's influence, secured for the Royal Library.

A list of the more important and *larger* paintings in this chronicle is here subjoined.

The landing of Julius Cæsar, and his attack on the Britons. Fo. 24*b*.

Saint Urfula, and the 11,000 Virgins at Cologne, their martyrdom, &c. Fo. 34.

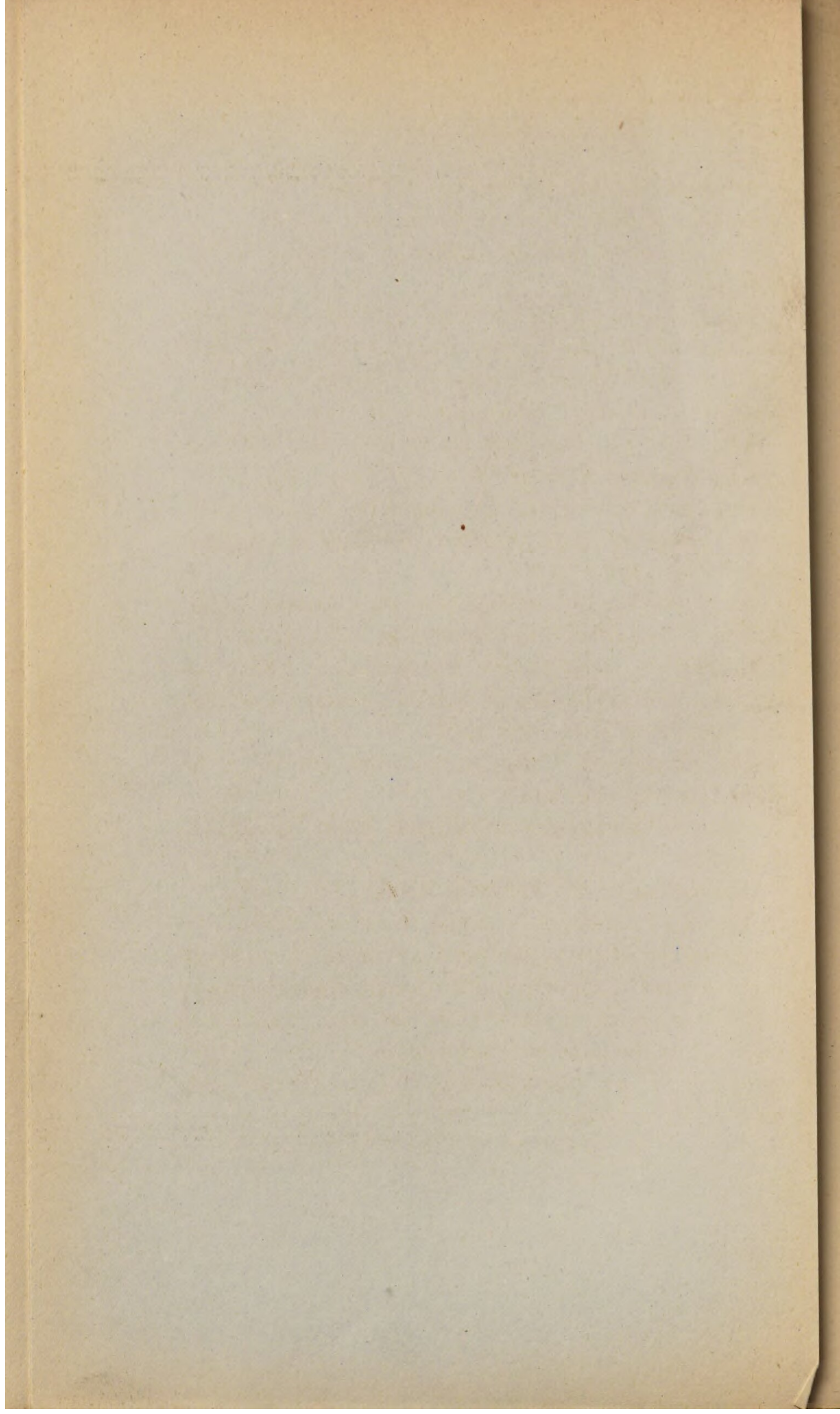
A combat of a white and red dragon before King Vortigern and his attendants. Fo. 43*b*.

Coronation of Arthur, King of Great Britain. Fo. 54*b*.

Combat between Saxons, Angles, and Nyghtes. Fo. 77.



J. A. Burt, Litho.



Athelwolf received by the Pope of Rome. Fo. 82*b*.

Baptism of Rollo, Duke of Denmark. Fo. 85.

King Edmund Ironside, killed by an arrow in his bedchamber. Fo. 97.

The miracles shewed to King Edward—Mass proceeding in the Trinity Chapel, at Westminster. Fo. 105*b*.

Marriage of Henry, Emperor of Rome, to Maude, daughter of Henry I. of England. Fo. 122.

The Murder of St. Thomas à Becket. Fo. 136*b*.

King Richard besieging the city of Acre. Fo. 147.

King John driving out the monks of Canterbury, an event preceding the interdiction of mass in England and Wales. Fo. 154.

King John at table, with the attendant monks, in the Abbey of Swyneshede, in Lincolnshire. Fo. 160*b*.

Edward I. receiving the homage of the King of Scotland and his nobles at Newcastle, where a Parliament was being held. Fo. 209.

The citizens of Calais surrendering themselves to King Edward. Fo. 218.

A royal Tournament at Smithfield before Richard II. Fo. 233.

The signing of the Treaty of Arras. Fo. 251*b*.

The *small* illuminations display scenes and incidents of an interesting character, costume, architecture, and landscape scenery being freely introduced; those paintings which particularly embody these and other details will be found at the undermentioned pages. Ff. 18, 20, 23, 27*b*, 32, 33, 52, 79, 82*b*, 87*b*, 91*b*, 122, 136*b*, 142, 147, 160*b*, 231, 240.

No. 65.



THE LIMOGES MISSAL. Thick folio, vellum, ff. 398, double columns, 30 lines to a column. Fifteenth century.

A splendid example, in fine condition and ample margins, written in a large character, with finely illuminated letters of the usual interlaced ornaments; some with rich tessellated backgrounds, others with burnished gold beautifully fresh and brilliant. A profusion of smaller initials in plain colour or gold, nestling in delicate filigree-work further enriches the volume. Many half borders occur, composed of the usual bold and elegant conventional foliage in blue and gold, interspersed with the wild strawberry, daisy, and other flowers. The *commencement* of the various services is indicated by a border entirely round the page, and the large illuminated initial has generally a marguerite or daisy inside.

Prefixed to the volume is the following title-page, upon modern vellum within letters of gold: "Missale secundum usum Ecclesiæ Lemovicensis. Rerum sapientia custos," below which occurs a large coloured coat of arms, bearing *quarterly* 1 and 4, *gules*, 3 *roses argent*; 2 and 3, *azure*, an esquire's *helmet*, *argent*, the whole surmounted by a bishop's mitre and crozier. Under the arms, is the following inscription: "Joannes Delaubespine Episcopus Lemovicensis. Abbas Sancti Martialis, A.D. millesimo quingentesimo octvagesimo quarto."

The arms, which are probably those of John de Laubespine, Bishop of Limoges, are introduced into the margins in many parts of the volume.

The usual Calendar of saints is prefixed. The service follows upon fo. 7 with the rubricated heading, "Incipit Missale secundum usum et consuetudinem ecclesiæ lemouicensis."

This page is surrounded by a border, the letter A of the sentence commencing—"Ad te levavi animam" being very large, with a brilliant tessellated interior.

It is with this page that the original foliation commences, and continues to fo. 131, where a similar page and border occur, the text commencing with a large initial R (*Resurrexi et ad huc*) shaded with pink, heightened with a white ornament of a fleur-de-lis cross shape; within is a marguerite beautifully and delicately painted.

The foliation is continued from this page to fo. 214. Then follow *Orationes* for various Saints' days, with musical notes, some portion of which is written in very large characters. At the end of the *Orations* a new pagination begins, and continues as far as fo. 150, the first page of which has the usual borders, with a rubric, "Incipit Sanctorale secundum usum et consuetudinem Eccles' Lem'." Seven unnumbered leaves of prayer conclude the volume.

There are but two *large* illuminations in this MS., these, like the title-page, are insertions of a later date, and were probably executed by the bishop's order, and about the same period as the title-page.

The subjects are the Crucifixion, and the Almighty in Majesty, and are inserted between the pages containing the *Orations* above mentioned.

The representation of the Crucifixion is replete with scenery, figures and life. The artist has chosen the occasion when the soldier is piercing our Saviour's side. The

two thieves are represented, at the foot of the cross, upon the left, stands the Virgin with the group of women, and the right, is occupied by the figure of the centurion. He is armed cap-à-pie in gold armour, with visor up, seated upon a white horse, with trappings of blue and crimson, his right hand raised as if giving directions. Behind him appear other soldiers mounted, one of whom, not habited in armour, pierces our Lord with a lance. The grouping in the rear of the cross is cleverly arranged. Upon the hill are seen horsemen (in miniature), riding up the ascent towards the gates of the city. The coming darkness is indicated by the glimmering of the stars, and the whole picture is remarkable for varied and brilliant colouring, with a great amount of animation.

The painting of the Almighty in Majesty faces that of the Crucifixion, and represents an aged figure seated in an azure sky, in the oval-shaped glory, crowned with the triple tiara. In the left hand he holds the symbolic sphere, whilst the right is uplifted as in benediction. At each of the four corners is a figure of an Evangelist, accompanied by their distinctive symbols, whilst in the margin below are figures of two kneeling angels, supporting the shield of arms before described, enclosed in a laurel chaplet.

Both these paintings are fine illustrations of French pictorial art, towards the close of the sixteenth century, and are surrounded by a border of daisies, pansies, and the wild strawberry gracefully interwoven among conventional foliage and scroll work.

No. 496.



HOURS OF THE VIRGIN. Octavo; vellum; ff. 146. 19 lines to a page. Fifteenth century.

Another example of this class of Service Book fairly written upon clear vellum, with ample margins, containing twelve full-page illuminations, of somewhat inferior art, in which landscape backgrounds are occasionally employed with much effect.

The larger paintings are nearly all enclosed in an architectural setting or recess, which is outlined with a narrow band of silver. The figures are effectively grouped, and in some cases present a sharp, vigorous outline.

The initial letters are, comparatively speaking, plain; the borders harmonize with the rest of the illuminations, and consist of the usual conventional foliage, introducing the pansy, wild strawberry, and other flowers in detached groups.

The following subjects are depicted :—

Our Lord holding the symbolic globe; the right hand upraised. Fo. 15*b*.

St. John the Apostle, with the chalice from which the serpent is rising. Fo. 26*b*.

St. Christopher and the infant Christ. Fo. 28*b*.

St. Anna, the Virgin and Child. Fo. 30*b*.

St. Mary Magdalene, with the box of ointment. Fo. 32*b*.

St. Catherine, with the broken wheel. Fo. 34*b*.

St. Margaret and the dragon. Fo. 36*b*.

Meeting of Mary and Elizabeth. Fo. 44^b.
 The Holy Spirit as the Dove. Fo. 51.
 The Crucifixion ; St. Michael the Archangel. Fo. 52.
 St. Peter and St. Paul. Fo. 53.
 St. Andrew and St. Stephen. Fo. 53^b.
 St. Laurence. Fo. 54. St. Thomas à Becket (text obliterated). Fo. 54^b.
 St. Nicholas. Fo. 55.
 Our Lord with his Apostles. Fo. 56.
 The Nativity. Fo. 58^b.
 Appearance of angel to the Shepherds. Fo. 63^b.
 The Presentation in the temple. Fo. 69.
 St. Jerome in his study. Fo. 137.

No. 545.



OURS OF THE VIRGIN. Small quarto ; vellum ; thirteen lines to a page ; ff. 195. Fifteenth century.

This example is written in a large Gothic character, with a few illuminations, of apparently French art, accompanied by narrow borders of the ivy-leaf pattern, surrounding the page. The initial letters differ somewhat in design from those usually found in MSS. of this period ; many of the larger ones having a dragon or lion's head, from the mouth of which issues a scroll-like ornament in a strange, grotesque manner.

The miniatures vary as to treatment, those near the end displaying much greater finish.

The following subjects are represented—viz. :

Our Lord showing his wounds, prefixed to the prayer, "Deus deus meus respice in me." The head of the

Saviour is beautifully treated; the figure is represented nude, three-quarter length, the hands crossed in front of the body, the background of a pink colour, upon which is wrought elegant scroll work in narrow gold lines. On this background, nearly parallel with the head of the Saviour, are these letters, also in gold, IHC XPC. Fo. 144.

The Annunciation; a very excellent painting, with an elegant border of birds, fruits, and flowers. The emblematical lily is here introduced between the figures of the Angel and the Virgin Mary; the crucified figure of our Saviour appears between the branches of the flower. Fo. 164*b*.

The Cross of Calvary, wreathed with a crown of thorns, with a neat landscape background. Fo. 184.

A heart-shaped device in gold, within which is painted the figure of Christ crucified. In the centre is a rhythmical prayer in Latin, and around, a rubricated inscription as follows:

“ This cros þat here peynted is ”

“ Signe of the cros of bromholm is.”

This painting, as an insertion, does not form any part of the original MS., being fastened down upon one of the leaves. Fo. 185.

Another insertion (fo. 78*b*.), being a singular representation of the wound of Christ, surrounded with the words: “ The mesur of þe wonde of our Lorde Ihū Crist, he suffurde on y^e crose for our redempcion.” At the end, and in other parts of the MS. are obituary notices of the family of Lewkenor, between the years 1473 and 1543.

No. 535.



SALTER. Small quarto, vellum, 17 lines to a page, ff. 274. Second half of fifteenth century.

This copy is well written in a square gothic character, sparsely illuminated, with miniatures in the initial letters only. The border ornaments, some of which are pretty, occur only in connexion with the miniatures, and form a broad ground of a pink colour, upon which is painted the conventional daisy and scroll pattern.

The subjects illustrated are :

The Agony in the Garden. Letter B. Fo. 8.

Judas? brought before Christ. Letter D. Fo. 43.

The Arraignment before Pilate. Letter D. Fo. 66.

The Crucifixion. Letter S. Fo. 109b.

The Descent of the Holy Ghost. Letter C. Fo. 161.

Christ seated on the rainbow as Judge of the World. Letter D. Fo. 187b.

The binding, which is probably of the sixteenth century is stamped with a scroll-work pattern and the words :
AVE. MAR. GRAT. PLEN. DOM. TECVM.

GERMAN ART.

No. 3.



THE OLD TESTAMENT. Large folio, 20 $\frac{1}{2}$ inches by 14; stout vellum, ff. 328; 46 lines to a column. Twelfth century.

A very fine copy of a portion of the Scriptures, commencing with Genesis and concluding with the Book of Job, in Latin, well written with brownish ink, of the same date and in the same style of art as the celebrated Worms Bible, at the British Museum.

Although, in Dr. Todd's Catalogue (already referred to) this volume and No. 4 (also a portion of the Scriptures) are described as comprising one and the same MS. this really is not the case, these two volumes forming portions of two separate copies, both written in Germany, in the twelfth century, but differing from each other as regards the hand-writing and the quality of the art.

This MS. presents an unusually fine example of German art of the twelfth century. The illuminated letters, most of which are very large, occupying a fourth of the page, are composed of branches interlacing each other, in graceful symmetrical forms, combined with grotesques, as dragons' heads, &c., a style of ornament characteristic of the illuminations of that period.

The colouring is fresh and vivid, and aided by the back-grounds of burnished gold, contributes greatly to the splendour of the volume. Several of these letters

are filled with figures illustrative of Bible history, the subjects of which are described as follows.

In addition to the illuminated letters, the volume contains *six* full or three-quarter page illuminations in a superior and interesting style of art, brilliant in colouring, and offering numerous examples of costume, architecture, implements of husbandry, furniture, &c.

The following are the subjects most worthy the attention of the artist and archæologist:—

A fine example of the letter F, occupying the whole length of the page, 20 inches. In the upper portion is the figure of a scribe (probably intended for St. Jerome), seated, writing upon a scroll. Fo. 1.

The letter D. Fo. 4*b*.

A full-page illumination, in which the following subjects are represented:—

1st. Jacob's Vision. 2nd. Abraham's Sacrifice. 3rd. Abraham entertaining the three Angels. Fo. 6.

The first-named subject occupies nearly the whole of the page, and above the ladder is the semi-figure of the Almighty, holding a scroll inscribed with the words; "Ego sum Deus Bethel ubi vniusti lapidem."

The letter I (In principio), formed of eight medallions, illustrating the Creation of the world. Fo. 6*b*.

The letter V. In the upper portion is a representation of Moses receiving the Commandments on the Mount; in the lower, the offering of a burnt sacrifice. Fo. 52.

A large illumination, occupying two-thirds of the page, and divided longitudinally into three equal portions. Fo. 66*b*.

[Numbering the Israelites?] 1. The principal group consists of two venerable men and some women, who appear to be taking leave of a number of people, assembled upon the left hand; on the right, at a little distance, an aged man (probably Moses) is kneeling upon a mount, and receiving a plain scroll from a hand extended from the clouds. 2. A procession of people carrying the ark, pillars, cups, &c. 3. The offerings in the Temple. Fo. 66*b*.

The letter L (7 inches long). Fo. 67.

The letter H ($6\frac{1}{2}$ inches long). Fo. 88.

The letter R, occupying the lower half of the page, and unequally divided into three compartments. Fo. 130.

The illustrations are, viz. :

(*a*) Ruth gleaning, and Boaz superintending, in the fields.

(*b*) Ruth and Naomi.

(*c*) Ruth reposing at the feet of Boaz.

The letter I, composed of three medallions and extending the full length of the page, containing further illustrations of the story of Ruth. Fo. 130*b*, viz.:

(*a*) Boaz giving six measures of barley to Ruth.

(*b*) The people in the gate, and the elders appearing as witnesses to the declaration of Boaz concerning Ruth.

(*c*) Ruth's kinsman giving his shoe as a testimony to Boaz.

The letter V. Fo. 132.

The letter F, extending the full length of the page; in the upper portion are illustrations of the combats of the Philistines, and the death of Saul. Fo. 151.

The letter M. Fo. 164*b*.

The letter E ($4\frac{1}{2}$ inches square). Fo. 165.

The letter C (the bow of the letter is of silver, tarnished). Fo. 182.

A fine full-page representation of the Tree of Jesse, comprised of *six* large circular medallions, the upper one of which is supported by a finely-draped figure of the Virgin, habited in blue, with a nimbus of gold surrounding the head. The whole is set within a square frame, at each corner of which is a medallion containing three-quarter figures of the Prophets, bearing scrolls. In the centre of the frame at the top, is a representation of the head of Christ, upon a blue ground, surrounded by seven white doves. Fo. 198.

The subjects of the *medallions* are as follows, viz.

1. The Old Testament portrayed under the form of a female, veiled, supported by Moses, and a figure wearing a nimbus.

2. The New Testament, as a female figure crowned, accompanied by two venerable nude figures, one of whom bears a scroll.

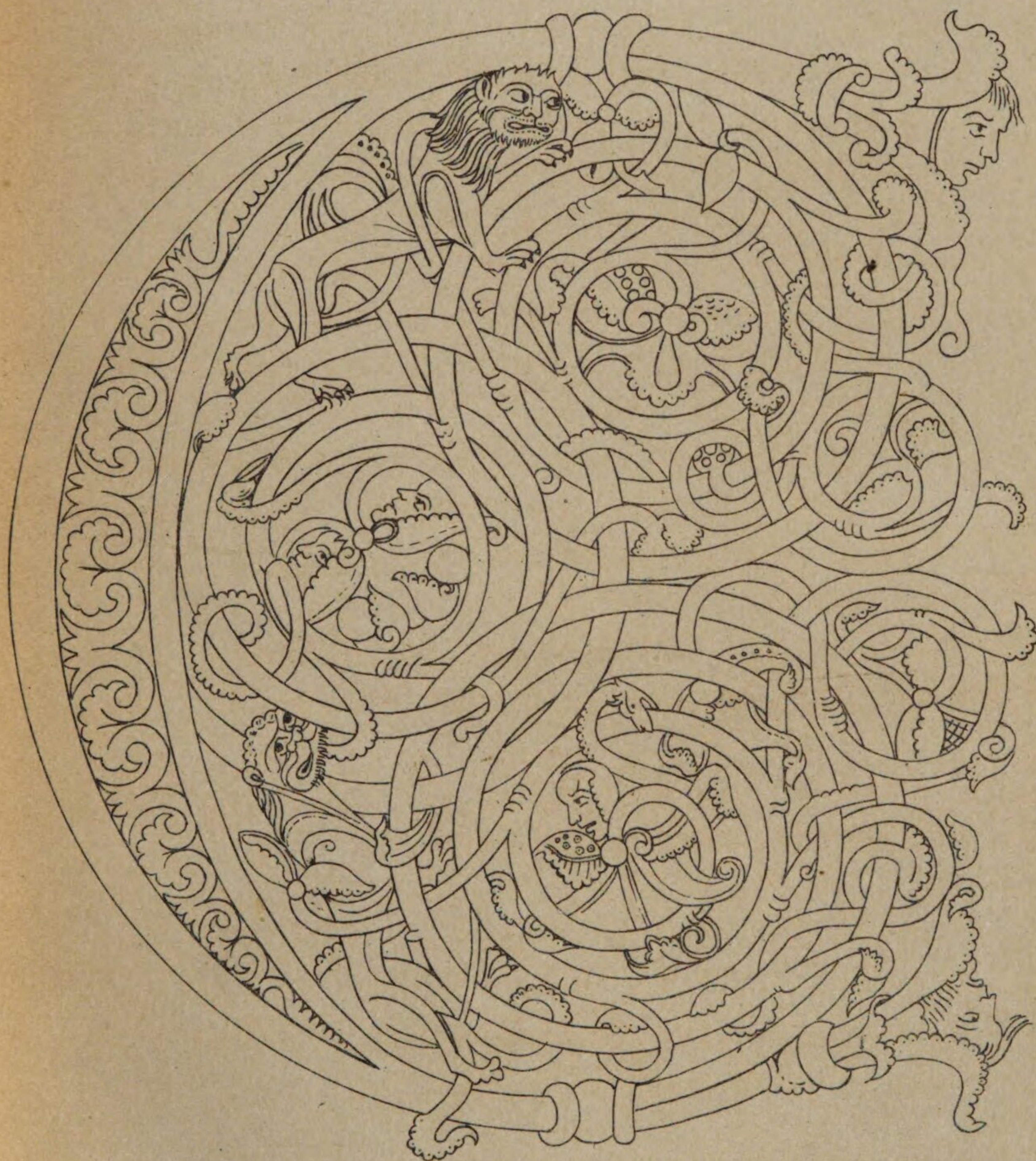
3. Two female figures, Justice and Mercy ("Justice and Mercy have kissed each other").

4. Two female figures hand-in-hand, one of whom bears a vase or cup, the other a small crook.

5 and 6. The four greater Prophets looking up to the Virgin, one of whom bears a scroll inscribed "Egre-dietur Virga de radice Jesse," &c.

The letter V ($5\frac{3}{4}$ inches). Within the arms of the letter is a representation of King Manasses directing the execution of the Prophet Isaiah? Fo. 198*b*.

The letter H., with the figure of the prophet Baruc. Fo. 254.



The letter P. (8 inches in length), with the figure of Nebuchadnezzar. Fo. 256*b*.

A large and brilliant illumination. It occupies two-thirds of the lower part of the page divided latitudinally into two parts, the upper of which is again divided longitudinally into two, and the lower into three parts. Fo. 258. In these are represented,

1. Ezekiel brought into the chambers of imagery.
2. The six men going forth to destroy.
3. The marking of the righteous upon their foreheads.
4. The destruction of the wicked.

The letter E ($4\frac{1}{2}$ inches square). Ezechiel eateth the roll. Fo. 258*b*.

The letter D, with the figure of St. Jerome (?). Fo. 284*b*.

The letter D, with the head of Daniel. Fo. 285.

A full-page illumination, divided into six compartments, illustrating the following subjects, viz.:

1. The Vision of Nebuchadnezzar.
2. The Wise Men called upon to explain it.
3. Daniel brought from prison to interpret the dream.
4. The worship of the Golden Image.
5. Nebuchadnezzar worships Daniel.
6. Shadrach, Meshach and Abednego cast into the fiery furnace. Fo. 285*b*.

The letter A (6 inches square), Daniel in the den of lions. Fo. 286.

The letter V. The prophet Hosea holding a scroll. Fo. 296*b*.

Three examples of the preceding letter V., within which are represented:

1. The prophet Joel foretelling the destruction that is to come. This subject is quaintly symbolized by a

number of birds, which, frightened by the darkness, have assembled over the houses of the city. Fo. 300.

2. The burning of the palaces foretold by the prophet Amos, who, seated with a scroll in his hand, is represented as delivering his denunciations. Fo. 301*b*.

3. The prophet Micah foretelling the wrath of God against Jacob. Fo. 304.

The letter O. The prophet Nathan foretelling the destruction of Nineveh. Fo. 306.

The letter O. The Saviour upon the cross. At the foot, the prophet Habakkuk holding a scroll. On either side of the cross are symbolical representations of the Old and New Covenant, in the form of two female figures, the one veiled and bearing a broken spear, the other crowned, and holding a chalice, into which flows the blood from the Saviour's side. Fo. 307.

The letter V. Fo. 308.

The letter I (11 inches in length) containing *three* small medallions illustrating the visions of the prophet Zechariah, Fo. 310, viz.:

1. The man "riding upon a red horse," "and behind him there were red horses, speckled and white."

2. The "candlestick all of gold, with a bowl upon the top of it, and his seven lamps thereon," . . . and two olive trees by it, "one upon either side."

3. "Thy King cometh unto thee, lowly, and riding upon an ass, and upon a colt the foal of an ass."

The letter O, *in outline*. The prophet (Malachi) seated, with a scroll in his hand. In the upper part of the letter is seen the half-length figure of the Almighty, the right hand uplifted, the left holding a scroll. The Prophet appears to be writing down the inspired words. Fo. 314*b*.

No. 4.



PORTION OF THE BIBLE. Large folio; stout vellum; ff. 217; double columns; 55 lines to a column. Early twelfth century.

Another fine example of a portion of the Sacred Scriptures, in Latin, well-written, by a German hand, commencing with the Psalms of David and ending with the Apocalypse. As stated in the description of the manuscript (No. 3, p. 69), this volume is the one erroneously described as forming the second part of that manuscript.

The present volume is larger and better written than the former, but cannot in any way compete with it in respect to its artistic embellishments.

Independently of the absence of the full-page illuminations, which form so striking a feature of No. 3, the initial letters of No. 4, of the interlaced style of design, are, in general, very inferior in execution, and suffer by comparison, though some few of the initial letters, placed at the commencement of the several books, are grand and varied.

Of these the more noteworthy are the letter B (fo. 3), which measures 8 inches in length by $4\frac{1}{2}$ broad; also the letters I and D (on ff. 27 and 40b).

Dr. Todd says of this MS. that in almost all the prefaces of the books, St. Jerome is not called "Hieronymus," but "Eusebius Jeronimus."

ITALIAN ART.

No. 563.



SALTER. Duodecimo, vellum, ff. 169; twenty-four lines to a page. Thirteenth century.

A very pretty example, minutely written, and sparingly illuminated, but in a very neat and unusual style of art, probably by an Italian hand.

The ornament consists of illuminated *letters* only, seven in number, in each a miniature, exquisitely painted upon a plain background of burnished gold.

The following are the subjects depicted.

"Beatus vir;" Letter B; the groundwork, elegant scroll pattern on gold; at the four corners of the letter are small medallions, representing persons playing upon musical instruments. Fo. 20.

David anointed by Samuel. Letter D. Fo. 35.

A seated figure in meditation. Letter D. Fo. 44 *b*

David and Goliath. Letter Q. Fo. 53.

Jonah and the Whale. Letter S. Fo. 62 *b*.

A figure (David?) in prayer before an altar. Letter D. Fo. 87 *b*.

The Creation of Eve. Letter D. Fo. 100.

In addition to the Psalter, the MS. contains the Cantica, Symbola, and Hymns for the whole year.

Upon the covers of the book are the initials R. B., Richard Bancroft, Archbishop of Canterbury, and founder of the library. This neat little MS. has been ruthlessly cropped in binding, exterminating some of the elegant finials to the illuminated letters.

No. 323.



URA ET PRIVILEGIA, &c. Large thick folio. Stout vellum, ff. 297. Seventeenth century.

This ponderous MS. bound in crimson velvet, and strengthened with bosses and corners of brass, is known as “*Jura et Privilegia clero Anglicano adjudicata*,” and was compiled and written at the express command of Archbishop Laud, by William Reyley, Blewmantle, in the year 1637. It consists of transcripts of various Records, relating to the Rights and Privileges of the English clergy, extracted from the Rolls of Parliament, between the twentieth year of Edward I., and the fourteenth year of Edward IV. inclusive.

This exceedingly valuable and interesting MS. is thus referred to in the printed copy of Archbishop Laud’s Diary, deposited in the library.

1637, June 10. “My book of the Records in the Tower, which concerned the clergy, and which I caused to be collected and written on vellum, was brought to me finished.” Fo. 54.

1637. “A book in vellum, fair written, containing the Records which are in the Tower and concern the clergy. This book I got done at my own charge, and

have left it in my study at Lambeth, for posterity.”
Fo. 69.

The frontispiece, which is the only artistic embellishment the book contains, represents an architectural elevation, having a pediment, supported upon four pillars of the Corinthian order. In the centre, between these, is a scroll, upon which the title, with the date 1637, is inscribed. The artist has so arranged that by a curling-up of the scroll, a distant view of the front (probably) of Lambeth Palace, as it appeared at the time of this painting, is intended. To the left is the figure of a male personage, dressed in fables, kneeling upon the right knee, holding a pen in the right hand, whilst with the left he points to the title upon the scroll. Beneath, is the word *INDUSTRIA*. Between the columns, upon either side, stands a draped figure, the one subscribed *ANTIQUITAS*, the other *VERITAS*.

Surmounting the pediment are winged figures, holding a mitre rayonnée, whilst, in the centre, is the shield of arms of Archbishop Laud, viz. fable, on a chevron, between three estoiles or, three crosses-pattée fitchée, gules, impaling those of the see of Canterbury, similarly supported. At the corners of the pediment, are two figures, subscribed *RELIGIO* and *PIETAS*.

At the base are five coloured shields of arms, viz. of the Universities of Oxford and Cambridge, and of Archbishop Laud, as bishop successively of Bath and Wells, London and St. David's impaling Canterbury as above.

This painting is a beautiful example of Renaissance art, and is probably by the hand of an Italian artist. The draperies and motives of the figures are remarkably good, and the colouring soft and harmonious.

PERSIAN ART.

No. 1210.

IPPOO SAIB'S KORAN. Folio, paper,
ff. 262. Sixteenth century.

The Koran, or sacred book of the Mahometans, was written about 610 by Mahomet; it is divided into 114 large portions or chapters of very unequal length, composed in a rhapsodical style; its general aim was to unite the professors of idolatry, and the Jews and Christians in the worship of one God under certain laws and ceremonies exacting obedience to Mahomet as the prophet, who was believed to be the author.

The reverence in which the Koran was held was such that none dare touch it, without being washed or legally purified; it was carried to war, consulted on weighty occasions, and taken on oath. The Koran was translated into Latin in 1143, into French 1647, and into English by Sale in 1734, of which last, a copy exists in the Lambeth Library.

There are two copies of the Koran in the Lambeth Library, of which the volume described under this number (1210) is the larger, and more fully illuminated of the two, with paintings and oriental enamel. It is said to have been written by the pen of the Sultan, Allavuddeen Siljuky, about 400 years ago, and descended to these times in the line of Emperors, was found in the

Library of Tippoo Saib, at Seringapatam, on the capture of that place by the British armies.¹

Its presentation by the College of Fort William, in Bengal, by permission of Richard Marquis Wellesley, Governor-General of India, to Archbishop Manners-Sutton, about 1805, offers interesting data.

The text, written in Arabic, is enclosed by decorative borders. Blue, white, and gold are the prevailing colours used; definite patterns or bands divide the chapters, while elegant designs of a star-like shape indicate the verses upon every page.

The commencement of the Koran has several pages of illumination only, and these, when exposed to a certain light, reflect dazzling hues of brightness; altogether this copy, which is in the original oriental binding, is *unusually* fine, and remarkable, in addition, for its excellent preservation.

The special artistic features of the work, style of ornament, &c., are of that Eastern character so well known to artists by a gorgeous and dazzling brilliancy variety, richness, and harmony of colour.

The general decorative characteristics are reproduced in that marvel of Moorish art, the Palace of the Alhambra, and exemplified in Mr. Owen Jones's elaborate work, "The Grammar of Ornament."

¹ This collection, which was well selected, is now preserved partly at the India Museum, partly at the College of Fort William, in Bengal.

No. 1211.



KORAN. Octavo, paper, ff. 314. Sixteenth century.

Another and exceedingly pretty copy of the Koran, written in Arabic, and in the original oriental binding.

The fine full-page specimens of Persian art, containing the usual Anwar or invocation to Mahomet, precede the text, and these, with the occasional headings in blue and gold, prefixed to the several divisions, constitute the principal ornaments of the MS.

There are fifteen lines of text to a page.

GENEALOGICAL AND HERALDIC MSS.



THE manuscripts embraced under this head are about eighteen in number, of which no less than thirteen are in the handwriting of, or belonged to, the celebrated William Cecil, Lord Burleigh. They chiefly relate to English and foreign nobility, the exceptions being two volumes of Arms and Pedigrees of Kentish families. Their introduction here is explained at p. 26 of this book; and their order is as follows:—

No. 257.



ENGLISH AND FRENCH NOBILITY.
Large folio, paper, ff. 318.

A volume in the handwriting of William Glover, *Somerset Herald*, containing—1st. Pedigrees of English

nobility. Prefixed to each is a blank shield, with the supporters in dotted outline. The smaller shields have the arms neatly drawn in trick. 2nd. Arms of English nobility between 1616 and 1626. 3rd. Genealogies of French nobility.

No. 278.



ENGLISH NOBILITY. Small folio, paper, ff. 63.

Pedigrees of English nobility, entitled "Baronagium Angliæ 1597. Magnatum scilicet illius Regni Stemmata recentiora, ad consanguinitates affinitatesque, per intermixta Connubia discernendas, delineata."

A large coloured coat is prefixed to each pedigree.

No. 302.



ENGLISH KINGS, &c. Small thick folio, paper, ff. 191.

Pedigrees of English kings and nobility, in the handwriting of Lord Burleigh. Very full, but hastily written in his well-known scratchy hand. A few coats in outline.

No. 299.



FOREIGN PRINCES. Quarto, paper, ff. 183.

Pedigrees of Foreign Princes, shewing their relation in degrees of kindred to Anne, queen of James I. In the handwriting of Lord Burleigh.

No. 305.

 ENGLISH AND FRENCH NOBILITY. Thin folio, paper, ff. 93.

A volume formerly belonging to Lord Burleigh, containing—1st. Arms of English knights arranged under counties. 2nd. Arms of knights at the siege of Carlaverock. 3rd. Genealogy of English and French nobility. Roughly written within circles.

No. 258.

 ENGLISH NOBILITY. Fine MS. Large folio, paper, ff. 279.

Arms and quarterings of English nobility *temp.* Jas. I. One large coloured shield in each page.

No. 313.

 ENGLISH AND FRENCH NOBILITY. Folio, paper, ff. 154.

Pedigrees of English and French nobility, partly in the handwriting of Lord Burleigh. Hastily written, and without coats of arms.

No. 318.

 ENGLISH AND FOREIGN NOBILITY. Thick folio, paper, ff. 380.

Pedigrees of English, French, Spanish, Italian, German, and Flemish families, many of which are in the handwriting of Lord Burleigh. Some few coats of arms.

No. 312.



KENTISH FAMILIES. Thin folio, paper,
ff. 58.

Pedigrees of Kentish families to A.D. 1574, with Arms roughly tricked, and corrections in the handwriting of Lord Burleigh.

No. 300.



KENTISH FAMILIES. Oblong 4to., paper,
ff. 39.

Arms of lords, knights, and gentlemen of the County of Kent, 1593; alphabetically arranged; well drawn and coloured. This MS. formerly belonged to Haisted, the Kentish historian, who presented it to the Lambeth Library. (25 Jan. 1766.)

No. 316.



SCOTTISH NOBILITY, &c. Folio, paper,
ff. 140.

A volume formerly in the possession of Lord Burleigh, containing—1st. Effigies of the Kings and Queens of Scotland from Baliol I. to Mary, Queen of Scots, quaintly drawn, and slightly washed with colours; ff. 2-18.

2nd. Arms of Scottish nobility to 1604, fairly drawn, and slightly coloured. One large coat to each page, ff. 19-84.

3rd. Arms of Scottish gentry, alphabetically arranged, some few coloured. Sixteen shields to a page, ff. 89-130.

No. 320.

COTTISH NOBILITY, &c. Thin folio, paper, ff. 34.

Genealogies of Scottish Kings and nobility, roughly written and without coats of arms.

At the end is a sheet of genealogical tracings, principally by Lord Burleigh.

No. 317.

RENCH FAMILIES. Folio, paper, ff. 56.

Genealogies of French families, without coats of arms, written within circles. Some few are in the handwriting of Lord Burleigh.

No. 301.

RENCH NOBILITY. Thin folio, paper, ff. 56.

Genealogies of French nobility, in French, written within small circles. A few coats of arms in trick.

No. 307.

OREIGN NOBILITY, &c. Folio, paper, ff. 219.

Miscellaneous coats of arms in trick, divided into four books, with alphabetical indexes. Arms in trick of foreign kings and nobility. Formerly in the possession of Lord Burleigh.

Nos. 314, 315.



SPANISH NOBILITY. Thin folio, paper, ff. 87, 80. 2 vols.

Genealogies of Spanish nobility, partly in the handwriting of Lord Burleigh. Numerous shields of arms fairly tricked. Index of Names.

No. 319.



PORTUGUESE FAMILIES. Large folio, paper; ff. 217.

Genealogies of Portuguese families, with a few coats of arms in outline. Upon the cover is written "Fforraigne genealogies; my Lord's (Lord Burleigh's) owne writing."

No. 508.



DESCRIPTION OF NUREMBURG, &c. Thin 4to., paper, ff. 36.

Whilst upon the subject of heraldry, it may not be inappropriate to call attention to an interesting little volume (No. 508) containing "A breief description of the famovs Cittie of Norenberg in High Germany," written by W. Smith, about the year 1594.

There are three dedicatory epistles addressed respectively to Sir George Carey, Knt. Marshall of the Household, Captain and Governor of the Isle of Wight; to Edward, Lord Zouch, Cantelope and St. Maur; and to

the Right Honorable Sir William Cicell, Lord Burghley. Prefixed to each of these is a large shield of arms of many quarterings, whilst at the beginning and ending of the volume are numerous coloured coats of arms of the senators and gentry of that city.

This MS. is very neatly written, with maps of the city and territory of Nuremberg, in addition to notes of its "gouvernement, customes and ceremonies.

PRINTED BOOKS.



THE introduction of the *two* following Printed Books among the list of Illuminated MSS. may require some slight explanatory remarks.

First, having been placed in the printed Catalogue of the MSS. compiled by Dr. J. H. Todd, it is thought better they should retain that position.

Second, the longer description necessary to point out their *special* historical and artistic features, renders them unsuitable to be placed among the ordinary collection of Printed Books to which a *general* reference only will be made.

No. 1049.



CHRISTIAN PRAYERS, &c. Small quarto, ff. 173. London, John Daye, 1569.

This very interesting little book intituled "Christian Prayers and Meditations," &c., is one of the treasures,

historical and artistic, of this library, and once belonged to Queen Elizabeth. The account of its transmission to Lambeth is somewhat uncertain, Botfield in his work on "Cathedral Libraries" alleging that it was in the possession of Queen Anne, by whose means it may have been presented to the library; Douce, the noted book collector, mentions that it was presented by Archbishop Tillotson. Whichever interpretation may be true, some light is thrown on the history of this volume, by a MS. note on the fly-leaf, which records "This book had from Queene Elizabeth's dayes remained in the Wardrope att Whitehall till the time of Cromwell, and then it was reserved by Mr. Joliffe, one of the keepers of ye Wardrope who sometime after gave it to the wife of Mr. Lodowick Carlisle, by whome it was given to Mrs. Burwell; by whose direction it was taken out of the old cover and thus bound."

The editions of this illustrated "Book of Christian Prayers," though rare, are somewhat numerous, and may be distinguished by that of the first, published in 1569, followed by others in 1578, 1581, 1590, 1608. The British Museum and Bodleian Libraries possess copies of the editions of 1578, the later editions are more common, and reprints have been made from some of them. A much fuller account of the various editions and their history, can be obtained in a volume of the Transactions of the Parker Society, entitled "Private Prayers of the reign of Queen Elizabeth, 8vo., 1851." After this introductory notice of the book, the Lambeth copy will specially invite attention, as having been in the possession of Queen Elizabeth, and in all probability printed and arranged for her as "portions of it fuit Elizabeth herself and no one else." The Litany and

prayer for the Queens Majestie are in the first person. Prayers and meditations for various occasions are in Greek, Latin, English, French, Italian, and Spanish.

The *artistic* portion of the book comprises page and border illustrations, designed after Holbein and Albert Dürer, and coloured by a more recent hand. The marginal ornament at the foot of each page exhibits the Royal and Elizabethan emblems, viz.: the rose, sham-rock, fleur-de-lis, portcullis, &c., with those of the bear and ragged staff of the Earl of Leicester.

There are also several other elegant enrichments and scroll devices, which display the Tudoresque style of embellishment.

The subjects of the illustrations are as follows:—

1st. The frontispiece represents the Genealogical or Jesse tree, on the reverse are the arms of Elizabeth, within the garter and surmounted by a crown.

2nd. Facing the commencement of the text, is a representation of the figure of the Queen in prayer, kneeling upon a cushion with the sword at her feet.

3rd. The first and greater portion of the contents is in English, the text surrounded by engraved borders, consisting of scenes from the life of Christ, between two parallel subjects from the Old Testament, these illustrations are six times repeated.

4th. Then follow prayers in French, entitled “Un bref formulaire d’oraison.” Signature H h.

5th. The Dance of Death. Signature K k. Twice repeated, the first time accompanied by prayers in French and Italian; the second, in Spanish, Latin, and Greek.

6th. The last Judgment as a border illustration.

The Royal Arms as upon the first page.

No. 279.



A DANCE MACABRE. A fine copy of the French version of this celebrated work, printed at Paris, upon twelve leaves of vellum, without date, but probably towards the close of the fifteenth century.

The subject of this volume is so interesting in its nature, and has been so often represented both in England and abroad, that a short introduction may not be deemed out of place.

The origin of the word Macaber, or Macabre, is very involved, some contending that a German poet is meant, the more likely interpretation, however, seems to be, that the name Macaber is a corruption of Macarius, who forms one of the chief figures in the illustrations of this book.

The Macaber Dance differs in its composition and treatment from the noted Dance of Death; the same realistic or moral meaning runs through all its verses and representations, but it has, as an appendage, the story called "les trois mors et les trois vifs," in which the Saint Macarius plays a prominent part.

The earliest appearance of "La Dance Macabre," with a definite date, is said to be on the church of the Innocents at Paris, 1434, the subject is also pictured on the cloister of St. Chapelle at Dijon (1436?), and again represented on the buildings forming a kind of shed, in the churchyard of the Dominican convent at Basle. In England, the Macaber Dance ornamented some portion of old St. Paul's, and there are said to be traces of its appearance in the now ruinous Archiepiscopal Palace at Croydon.

This popular subject was sometimes introduced in the tapestries that decorated our mediæval buildings, and from forming the illustrative adornment of some ecclesiastical and domestic structures, this moral picture found its way into illuminated MSS. and printed books.

Having sketched the time of the introduction and manner of application of the Macaber Dance, it will be worthy of mention to state, that many printed editions of this story have appeared. Their number and rarity can be learnt more at length by consulting Douce's learned dissertation on the Macaber Dance, and that on Death ascribed to Hans Holbein. 8vo. 1833.

The Lambeth copy has thirty-three designs, all of which occupy the upper half of the page. The under portion is filled by the text, arranged in verses in a conversational form, between Death and the different personages whom he addresses.

The title-page has the following representation; a dignified figure (an ecclesiastic), seated under a gothic canopy in his study, about which writing materials, books, and tables are placed, an angel appearing from above, holds a scroll, on which are inscribed these lines:

“Hec pictura decus, pompā, luxumque relegat:
Inque choris nostris ducere festa monet.”

The several figures accompanied by that of Death; each portrayed in the costume appropriate to his rank or occupation, and *two* distinct characters are given on each page. The persons are arranged chiefly according to their position in life, and begin with a figure of the Pope, Emperor, Cardinal, King, Archbishop, Knight, and Bishop. The next class is taken from a lower rank, and represents the Squire, Bailiff, Astrologer, Citizen, Merchant, and Money changer, &c. Ff. 1*b*-5*b*.

A third class portrays the Monk, the Physician, the Judge, the Lover, the Curé, the Labourer, the Infant, the Clerk, and the Hermit. Ff. 6-8*b*.

The appendage to the Macaber Dance, known as "Les trois mors et les trois vifs." Fo. 10*b*.

This subject, also accompanying the representation of the Macaber Dance, had appeared in sculptured work, over the porch of the church of the Innocents at Paris.

The earliest allusion, however, to the vision of "Les trois mors," seems to occur in a painting by Andrea Orgagna in the Campo Santo, at Pisa. The painter has there represented three young men on horseback, in the pursuit of hawking, with coronets in their caps, and attended by several domestics; they arrive at the cell of St. Macarius, who, with one hand presents them with an inscribed scroll or label, with the other points to three open coffins, in one of which is a King.

The Lambeth illustration nearly pictures the former part of that scene, (fo. 11,) the latter portion, however, represents three skeleton figures of death, approaching a crucifix placed on a pedestal, the Saint (Macarius) seated outside his cell, appears to be in the act of praying; a scroll with the words, "Omnium terribilium mors," is placed on one side of the entrance to the cell. Fo. 10*b*.

All the subjects are coloured, and each is enclosed in a species of Gothic framework; the designs are free and uniform, gold is much used as an outline in the drapery, and many interesting examples of mediæval costume and details are introduced.

At the end of the book is the following colophon; "Cy finist la dāce Macabre historiee et augmentee de plusieurs nouveaux personnages et beaux dits, Et les trois mors et trois vifs ensēble nouuellemēt ainfi cōposee et imprimee a paris."



It is thought unadvisable to conclude this Manual without some slight reference to the Printed Books with illustrations; they are about *eighty* in number, and display various degrees of excellence and interest, both as regards the style of the engravings, and the subjects illustrated.

Though these works do not call for a *detailed* notice, yet they offer many varied characteristics as to subject and treatment, and their titles will all be found in the Catalogue, newly arranged for library use. "The early Printed Books in Lambeth Library," having already been described by Dr. Maitland, leaves therefore little to be said of the remaining volumes now to be noticed which can claim bibliographical or artistic merit.

Their illustrations on wood and copper, in line, mezzotint, etching, &c., are executed by well-known English and foreign engravers, and some with the addition of hand colouring.

Scripture scenes and legends, art and antiquities, allegory, symbolism, costume, ceremonies, geography and history, are the chief subjects treated and elucidated.

Many appropriate designs are introduced on the frontispieces of the books, while decorative details form a border ornament, and are suggestive and useful in many ways. In works relating to science and invention, these accompaniments sometimes served the double purpose of ornament and explanation, and it is well known that, in devotional books and missals, illustrations were considered almost as important an aid to religion as the prayers they accompanied.

The Lambeth collection also includes engraved portraits, which occur either on the frontispiece, or in the

body of the book ; they are of British and foreign sovereigns, nobles, divines, poets, philosophers, artists, men of letters, &c. Lastly, it may not be inappropriate to call attention to the examples of a few elegant bindings of English and foreign workmanship, in offering some points of art interest, both as regards ornament and design.

Though small, a collection of Printed Books with illustrations enables the student to test his knowledge of engraved art, and to make himself acquainted with the progressive stages of its several branches.

In such volumes the designs of some of the great artists of the past can be studied, for it is a known fact, that Otho Venius, Rubens, Guido, Dürer, Holbein, and others, occasionally lent their aid to the embellishment of rare books. The significance of illustrated works may be best understood by their having been made the medium of reflecting the spirit of the age, whether in religion, politics, or art. Thus, at one period, symbolism was the instrument by which moral lessons were conveyed to the mind, and many books were replete with designs illustrating these truths.

At another time, literature, veiled almost by necessity, under certain enigmatical forms and personifications, was accompanied by illustrations of a character in keeping with such mannered expressions. Each age in turn, as it produced the chivalric, pastoral, allegorical, or satirical forms of literature, found artists who elucidated by their pencil, these modes of writing.

A nation's annals subject by necessity to fluctuation, will always find record in some form or other, whether in religion, history, or art.

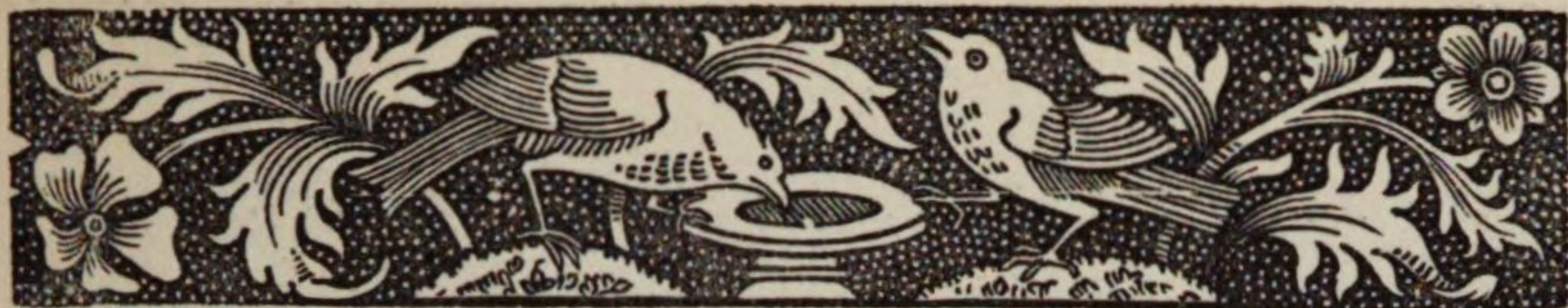
All that depicts emotion, imagination, or passionate expression is conveyed through the arts, and thus they are *specially* adapted to portray feelings which cannot be so well represented in any other form. Although reserved for painting, architecture, and sculpture to take the prominent part, yet *engraving* offers many advantages, both special and universal.

Engraving enables us to possess faithful transcriptions of the works of the great masters, in all ages and countries, embodying events of history, giving substance and form to the imaginations of poetry and romance, and being one medium of presenting to the eye representations which words can inadequately describe.

Many prints too are published, the subjects of which were never painted, thereby much enhancing their value. An accurate idea of the style of a painter, who is frequently his own engraver, is obtained from his prints, which usually exhibit the same characteristics as the original. Of this combination some examples exist in the Lambeth Collection.

The intimate connection between Illustrated Printed Books and the literature of the age, renders the study of engraved art one of value and interest, inasmuch as it helps to recall the characteristics of the past, and to use them as aids to present study.





INDEX

OF THE PRINCIPAL INITIAL LETTERS IN THE ILLUMINATED MSS.

The Roman numerals represent the century of the MS. and the next figures the number of the MS. in Todd's Catalogue.

A	X.	200	ff. 70, 71, 75, 84, 85b, 94b.
„	XII.	3	ff. 286, 307, 309.
„	—	4	ff. 62b, 100, 211b.
„	XIII.	209	f. 1.
„	XIV.	233	ff. 45b, 189b, 222b.
„	XV.	6	ff. 1, 50.
„	—	15	ff. 86, 121.
„	—	65	ff. 7, 33b.
„	—	69	ff. 4b, 118b.
„	—	455	ff. 44, 78.
„	—	474	ff. 12b, 170b.
B	XII.	4	f. 3.
„	XIII.	563	f. 20b.
„	XIV.	233	ff. 15, 51.
„	XV.	6	f. 158.
„	—	15	f. 1.
„	—	34	f. 1b.
„	—	65	ff. 170, 290b.
„	—	69	f. 209.
„	—	186	ff. 1, 139b.
„	—	455	f. 116.
„	—	459	f. 54.
„	—	474	ff. 27, 90b.
„	—	535	f. 8.
„	—	545	f. 124.
C	X.	200	f. 82b.

C	XII.	3	f. 182.
"	XIII.	563	f. 85b.
"	XIV.	233	ff. 17, 21b, 28, 145b, 214, 215.
"	XV.	15	ff. 67, 83.
"	—	65	ff. 40, 150.
"	—	69	f. 237.
"	—	186	f. 91.
"	—	474	ff. 49, 124.
"	—	535	f. 161.
D	X.	200	ff. 79b, 98b.
"	XII.	3	ff. 4, 284b, 285, 296b.
"	—	4	f. 40b.
"	XIII.	563	ff. 35, 44b, 53b, 87b.
"	XIV.	233	ff. 16b, 19, 27b, 44, 64, 82b, 148b.
"	XV.	15	f. 114b.
"	—	65	ff. 19, 101b, 155, 173.
"	—	69	ff. 1, 156b, 215b, 219b, 223b, 242, 373b.
"	—	186	ff. 19b, 32b, 45, 93b, 109.
"	—	455	ff. 32, 48.
"	—	459	ff. 7, 11, 19b.
"	—	474	ff. 2b, 15, 25, 37b, 41, 72, 101, 136b.
"	—	535	ff. 43, 66, 88, 187b.
"	—	545	ff. 8, 48, 55.
E	X.	200	ff. 70, 76.
"	XII.	3	ff. 165, 251, 258b, 294b.
"	—	4	f. 104b.
"	XIII.	563	f. 73b.
"	XIV.	233	ff. 29, 123b, 197.
"	XV.	15	f. 79.
"	—	6	f. 171.
"	—	34	f. 161.
"	—	65	ff. 26, 187b, 239.
"	—	69	ff. 232, 262, 300b.
"	—	186	f. 74.
"	—	474	ff. 9, 10, 18b.
F	XII.	3	ff. 1, 151.
"	XV.	15	f. 28b.
"	—	474	f. 20b.
G	X.	200	f. 84b.
"	XV.	15	f. 77.
"	—	65	ff. 10b, 223, 324b.
"	—	69	f. 145b.
"	—	455	f. 16.

H	X.	200	ff. 72, 72 <i>b</i> , 77 <i>b</i> , 86.
"	XII.	3	ff. 88, 254.
"	XV.	15	f. 46.
"	—	69	f. 26 <i>b</i> .
"	—	474	ff. 45, 47.
I	X.	200	ff. 71, 76 <i>b</i> , 77 <i>b</i> .
"	XII.	3	ff. 6 <i>b</i> , 130 <i>b</i> , 310.
"	—	4	f. 156.
"	XV.	6	f. 74.
"	—	15	ff. 46, 91.
"	—	474	ff. 54, 95 <i>b</i> .
IN	IX.	MacDurnan, ff. 72, 172.	
J	X.	200	ff. 69, 81.
"	XV.	65	f. 91 <i>b</i> .
"	—	186	f. 36 <i>b</i> .
"	—	474	ff. 25 <i>b</i> , 134.
KL	XIV.	233	ff. 1 <i>b</i> , 2 <i>b</i> , 3 <i>b</i> , &c.
"	XV.	474	f. 3, &c.
L	XII.	3	f. 67.
"	—	4	ff. 40, 125.
"	XIV.	233	f. 170 <i>b</i> .
"	XV.	6	f. 63 <i>b</i> .
"	—	15	ff. 2, 28.
"	—	65	ff. 20 <i>b</i> , 81 <i>b</i> .
"	—	69	f. 261.
"	—	186	f. 131 <i>b</i> .
"	—	455	f. 44 <i>b</i> .
"	—	474	f. 28.
LI	IX.	MacDurnan, f. 2.	
M	X.	200	ff. 87 <i>b</i> , 91, 97 <i>b</i> .
"	XII.	3	ff. 164 <i>b</i> , 314.
"	—	4	f. 208.
"	XIV.	233	ff. 79 <i>b</i> , 86.
"	XV.	15	ff. 18, 91.
"	—	65	ff. 16, 341.
"	—	474	ff. 29 <i>b</i> , 109.
N	X.	200	f. 74.
"	XII.	3	ff. 296 <i>b</i> , 306.
"	XIV.	233	ff. 113, 193 <i>b</i> .
"	XV.	15	f. 112.
"	—	65	f. 277.
"	—	69	f. 329 <i>b</i> .

N	XV.	186	f. 29 <i>b</i> .
"	—	474	ff. 43 <i>b</i> , 46.
O	X.	200	f. 107.
"	XII.	3	ff. 306, 307, 314 <i>b</i> .
"	—	4	f. 38 <i>b</i> .
"	XV.	6	f. 160 <i>b</i> .
"	—	65	f. 71 <i>b</i> .
"	—	69	ff. 55, 192 <i>b</i> , 313, 334.
"	—	455	ff. 8, 45 <i>b</i> , 70.
"	—	459	f. 68.
"	—	474	ff. 2, 31 <i>b</i> , 145 <i>b</i> .
"	—	545	ff. 164 <i>b</i> , 184.
P	X.	200	f. 74 <i>b</i> .
"	XII.	3	f. 256 <i>b</i> .
"	—	4	ff. 28, 124, 165, 184 <i>b</i> .
"	XIV.	233	f. 188.
"	XV.	15	ff. 59, 60 <i>b</i> , 67, 73, 81 <i>b</i> , 87.
"	—	65	ff. 21 <i>b</i> , 264 <i>b</i> .
"	—	69	ff. 64, 137.
"	—	474	f. 32.
Q	IX.	MacDurnan,	f. 117.
"	X.	200	ff. 76, 90, 96.
"	XIII.	563	f. 53.
"	XIV.	233	ff. 15 <i>b</i> , 81 <i>b</i> , 232.
"	XV.	15	ff. 28 <i>b</i> , 117 <i>b</i> .
"	—	65	f. 144 <i>b</i> .
"	—	474	f. 44.
R	X.	200	f. 68 <i>b</i> .
"	XIV.	233	f. 235.
"	XV.	6	f. 142.
"	—	15	ff. 60, 60 <i>b</i> , 117 <i>b</i> .
"	—	65	ff. 62 <i>b</i> , 137, 384.
"	—	545	f. 70.
S	X.	200	ff. 80 <i>b</i> , 100.
"	XII.	3	f. 308.
"	—	4	f. 179.
"	XIII.	563	f. 62 <i>b</i> .
"	XIV.	233	ff. 25 <i>b</i> , 194 <i>b</i> , 200.
"	XV.	6	ff. 43 <i>b</i> , 174.
"	—	15	ff. 116, 119.
"	—	34	f. 118.
"	—	65	ff. 161 <i>b</i> , 254, 371 <i>b</i> .
"	—	69	ff. 148 <i>b</i> , 227 <i>b</i> , 342, 394 <i>b</i> .

S	XV.	186	f. 58.
"	—	455	ff. 23, 66, 78 <i>b</i> .
"	—	474	ff. 23, 152, 164.
"	—	535	f. 110.
T	X.	200	f. 95.
"	XII.	3	f. 289.
"	XV.	6	f. 105.
"	—	15	ff. 85, 87, 90.
"	—	65	f. 231.
"	—	455	f. 78.
"	—	474	ff. 13, 24.
U	XIV.	233	f. 26.
"	XV.	15	f. 119.
"	—	69	f. 282.
V	XII.	3	ff. 52, 132, 198 <i>b</i> , 296 <i>b</i> , 300, 301 <i>b</i> , 304, 308.
"	—	4	f. 36.
"	XIV.	233	ff. 18, 206.
"	XV.	69	f. 141.
"	—	455	ff. 75, 133.
"	—	474	ff. 13 <i>b</i> , 112 <i>b</i> , 162 <i>b</i> .
W	XV.	6	f. 37 <i>b</i> .
X	IX.	MacDurnan, f. 5.	





INDEX.



- BECKETT, St. Thomas, murder of, represented, 44, 61.
 Abel, the employments of, 30.
 Abraham, scenes from life of, 31, 70.
 Aldhelm, Bishop, treatise *De Virginitate*, 25, 29, 30;
 illumination engraved by Strutt, 30; other ornament, 30.
 Allegorical representations, 14, 53, 54; in printed books, 93.
 Amos the prophet, represented, 74.
 Angels, representations of, 49-52, 54, 64, 67, 70, 91.
 Anglo-Saxon Art, 10, 29; MS. at Bodleian Library, 30; engraved in outline, 30; subjects taken from Scripture, 30, 31.
 Annunciation, the, represented, 32, 40, 45, 46, 58, 67.
 Antiquity, figure of, 78.
 Apocalypse, the, 21, 47; a favourite subject, 21; delineated in various ways, 21; its scenes applied to history, 48; special features of the *three* Lambeth copies, 48, 54, 55; list of illuminations, 49-51, 52, 54, 55.
 Apostles, the, represented, 66.
 Archbishop, figure of, attired, 53.
 Archbishops: Abbott, 1, 2; Bancroft, 1, 2, 36, 77; Chichele, 32; Cornwallis, 3, 6; Herring, 3; Howley, 3, 6; Hutton, 3, 6; Juxon, 2; Laud, 1, 2, 77, 78; Longley, 7; Manners-Sutton, 3, 4; Moore, 6; Peckham, 4, 6; Potter, 3, 4, 6; Sancroft, 2, 5; Secker, 3, 6; Sheldon, 2; Tenison, 3, 5, 6; Tillotson, 3; Wake, 3, 6.
 Architectural accessories represented, 41, 48, 56, 58, 59, 61, 65, 70, 78, 91, 92.
 Armorial bearings, 38, 60, 78; Archbishop Chichele, 32; [John de Laubespine], 62; Laud, 78.
 Armour, examples of, 32, 46, 48, 54, 57, 64.
 Arraignment of Christ, &c., 37, 68.
 Art, examples of illuminated, during the ninth century, 27, 28, 29; tenth century, 29, 30, 31; twelfth century, 69-75; thirteenth century, 46, 54, 76; fourteenth century, 46, 47-54, 55-58, 80; fifteenth century, 31-45, 59-68; sixteenth century, 79, 80, 81; seventeenth century, 77, 80.

- Art, history of, illuminated, 8-13.
 Art and Antiquities, engraved examples of, 93, 94.
 Ascension of our Lord, 32.
 Assumption of the Virgin, 33.
 Augustine, St., meditations of, 37; ornamentation of MS., 38.
 Author presenting his book, 39.
 Autographs in the Lambeth books, 4.

 Babel, the building of, 31.
 Baptism of our Lord, 32, 37.
 Baruc the prophet, figure of, 72.
 Betrayal, the, 29, 59.
 Bibles, 20: early printed, 21; illuminated MSS. of, 34, 35, 69-75; St. Jerome's version, 21; the Mazarine, 34, 35; state of preservation, 35; history, &c., 34-35.
 Bible history, in illuminated letters, 24, 70-74.
 Binding, examples of, 68, 77, 93.
 Books printed with illustrations, design, and ornamentation, 94.
 Breviary, the, 22, 23; Chichele, at Lambeth, 23, 31-33; style of ornament and subjects of illumination, 31-33.
 Byzantine art, re-introduction of, in illuminations, 11.

 Cain, the employments of, 30.
 Cambridge, University library of, 1, 2.
 Ceremonies, examples of, in books, 93; ecclesiastical, in MSS., 32, 33, 47, 58.
 Christ, the head of, 72; illustrations from life of, 28, 51, 52.
 Christian prayers, Queen Elizabeth's book of, 26, 87; its history, 88; editions of, 88; ornamental features, 89; prayers in different languages, 89.
 Chronicles: Caxton's, 25, 41, 42; the St. Alban's, 25, 59; ornament and contents, 59-61.
 Circumcision, the, 37.
 Clergy, "Records concerning the," 26, 77; compiled at command of Archbishop Laud, 77; title-page, embellished, 78.
 Consecration of a church, 32.
 Corpus Christi represented, 32.
 Costume, mediæval, 17, 39, 59, 61, 70, 92; ecclesiastical, 30, 61, 70; in illustrated books, 93.
 Covenant, the old and new, symbolically represented, 72, 74.
 Creation of the world, 70.
 Cross, different examples of, 45, 67.
 Crucifixion, variously depicted, 29, 37, 45, 46, 52, 57, 63, 64, 66, 67, 68, 74.

 Dance of Death, the, 89-91.
 Daniel, scenes from life of, 73.
 David, scenes from life of, 33, 43, 47, 57, 58, 76.

Dead Christ, represented in arms of the Virgin, 45.
 Descent from the cross, 37, 45, 59.
 Details, decorative, 17, 39, 48, 59, 61; ecclesiastical, 33; in printed books, 93.
 Designs in printed books at Lambeth, 93.
 Dictes and sayings of the philosophers, 25, 38; miniature engraved by Walpole and Strutt, 39.
 Disputation in the Temple, 37.
 Dürer, designs after, 89, 94.

Ecclesiastics represented as chanting, 40, 47, 58; as reading, 47.
 Edward IV. and V., drawing of, 39.
 Elizabeth, Queen, figure of, in prayer, 89; Royal arms of, 89.
 Engraved art, 26; sketch of, 93-95.
 Entombment, the, 29, 59.
 Evangelists, the, 28, 64; figures of the four, 29; symbols of, 15, 28, 57.
 Eve, creation of, 76.
 Ezekiel, scenes from vision of, 73.

Figures, female, 74; represented in the Jesse tree, 72; in the old and new covenant, 72, 74; winged, 52, 78.
 Flemish art, 11.
 Flight into Egypt, 45.
 French illuminations, 11.

Genealogical and Heraldic MSS., 26, 81; relating to English nobility, 81-83; to Flemish, 83; French, 81, 82, 83, 85; German, 83; Italian, 83; Kentish families, 84; Portuguese, 86; Scottish, 84, 85; Spanish, 83, 86.
 Geographical subjects in illustrated books, 93.
 Gospels, the four, in Latin, 28, 29.
 Gradual, the, 23; instructions for musical service of, 40; ornament, 41.
 Grotesques, 40, 55, 56, 69.

Habakkuk represented, 74.
 Henry VI. addressing his courtiers, 41.
 Heraldic MSS. written by or belonged to Lord Burleigh, 26, 81.
 Hibernian art, 27-29.
 Historical scenes, engraved in books, 93.
 History, scenes delineated from, 38, 39, 41, 48; in the St. Alban's Chronicle, from landing of Julius Cæsar to Treaty of Arras, 59-61.
 Holbein, designs after, 89, 91.
 Holy Spirit, variously represented, 53, 66; descent of, 43, 45, 68.
 Hosea represented, 73.

Hours of the Virgin, books of, 24, 25; of English art, 36, 37, 39, 40; Flemish, 44, 45; French, 65, 66, 67.

Illuminated MSS., their history, 8-13; practical uses, 17, 18; schools of design, 10; affected by foreign influences, 10; by the religious orders, 10; by the Crusades, 10; by the Renaissance, 12; by dissolution of monasteries, 12; by revival of learning, 12.

Industry, figure of, 78.

Initial letters, 24, 29, 31, 32, 35, 36, 38, 39, 40, 42, 43, 44, 47, 56, 57, 58, 62, 65, 66, 68, 69, 70, 74, 75, 76.

Innocents, murder of the, represented, 45, 58.

Irish school of art, 9, 11.

Isaiah, execution of, 72.

Jacob's vision represented, 70.

Jesse, or genealogical tree, designs for, 33, 57, 58, 72, 89.

Joel represented, 73.

Jonah, various representations of, 46, 57, 76.

Jura et privilegia, &c. 77.

Justice, the figure of, 72.

Koran, the, 26, 79; history of its transmission to Lambeth Library, 80; artistic features, 80, 81.

Lambeth Palace, view of ancient, 78; memorials of, 5.

Laud, Archbishop, 2; his books, 2; works drawn up by his command, 25, 77, 78; his diary, 77.

Law, the, typically represented, 57.

Last Judgment, the, 68; as a border illustration, 89.

Legends, scenes from, 47, 51-54; in illustrated books, 93.

Les trois mors et trois vifs, 90; appended to the Macaber dance, 91; how represented by Orcagna, 92; in the Lambeth illustration, 92.

Librarians at Lambeth, account of some, and their works, 5-7.

Library, the, 1-7; bequests by archbishops, 1-4; printed books, 2, 4; the MSS. 3; now deposited in Great Hall, 4; roof of, 5; catalogues of, 5-7.

Lord, our, in Majesty or glory, 33, 47, 57, 63; as a Judge, 46, 68; scenes from life of, 28, 52, 89; appears to Mary Magdalene, 37, 52; to the three Maries, 37; to His disciples at Emmaus, 37; washes the disciples' feet, 37; appears to St. James, 37; shows His wounds, 66, 67; with His apostles, 66.

Macaber dance, the, 26; origin of word, 90; how represented in England and abroad, 90; editions of, 91; subjects of illustrations in the Lambeth copy, 91, 92.

MacDurnan, Gospels of, 21; style of ornament, 27-29; other examples of same style, 27; illuminations in, 28, 29.

Malachi, represented as writing from inspiration, 74.
 Martyrs, representations of, 47, 49.
 Mary and Elizabeth, the meeting of, 46.
 Mercy, the figure of, 72.
 Micah, represented in denunciation, 74.
 Missal, the, 22; the Limoges Missal at Lambeth, 22; ornamental features of, 62-64; arms of Bishop of Limoges? 62.
 Moses, scenes from the life of, 70-72.
 Musical instruments represented, 56, 76.

Nathan, represented in denunciation, 74.
 Nativity, the, 32, 37, 45, 58, 66.
 Nebuchadnezzar, figure of, 72; vision of, 73.
 Netherlands, art of the, 11, 12.
 Noah, scenes from the life of, 31.
 Norfolk churches, decorative paintings of, 12.
 Nuremberg, description of, 86; armorial bearings of gentry of, 86; maps of, 87.

Oxford, Bodleian Library at, 2, 25.

Passion of our Lord, the, 29, 37, 45, 68.
 Pentecost, the day of, represented, 32.
 Pietas, figure of, 78.
 Portraits, engraved, in books at Lambeth, 93, 94.
 Priest, figure of a, 47, 48.
 Presentation in the Temple, 33, 45, 66.
 Prophets, the four greater, represented, 72; and the Law, 57.
 Psalms, Wicliffe's exposition of the first eighty-nine, 25; style of ornament, 35, 36.
 Printed books embellished by hand, 12; with illustrations, 87-95.
 Psalter: its contents, 23; scope for illumination, 24; examples of, at Lambeth, 24; Flemish, 42, 43; French, 46, 56-58, 68; Italian art, 76, 77.

Records, &c., in Lambeth Library, 4.
 Registers of the Archbishops of Canterbury, 4.
 Religion, figure of, 78.
 Religious treatises, illuminated, 38.
 Renaissance art, examples of, 78; affected illuminated MSS., 12.
 Resurrection of our Lord, the, 32, 37, 46.
 Ruth, scenes from history of, 71; and Naomi, 71; and Boaz, 71.

Saints, the, represented, 40, 47, 51; St. Andrew, 33, 45, 66; St. Anna, 44, 65; St. Barbara, 33; St. Catherine, 45, 52, 65; St. Christopher, 44, 51, 65; St. Edmund, 52; St. George, 44; St. James, 37; St. Jerome, 37, 45, 66, 70, 73; St. John the Baptist, 33, 44; St. John, apostle and evangelist, 33, 46, 49, 50-52, 54,

- 65; St. Laurence, 45, 52, 66; St. Luke, 33; St. Margaret, 45, 65; St. Martha, 52; St. Mary Magdalene, 37, 65; St. Matthew, 28; St. Michael, 66; St. Nicholas, 66; St. Paul, 33, 66; St. Peter, 33, 66; St. Stephen, 66; St. Thomas à Becket, 44, 61, 66; St. Ursula, 60; St. Veronica, 47, 54.
- Samuel, scenes from life of, 33, 57, 76.
- Saul, scenes from life of, 33, 71.
- Scourging of our Lord, 29, 37, 45.
- Scripture scenes, typically employed, 15; aided by illumination, 20, 21; represented in miniatures, 32; in illustrated books, 93.
- Scroll work, examples of, 32, 40, 42, 56, 66, 67, 76, 89.
- Services, ecclesiastical, represented, 32, 40, 47, 58.
- Shepherds, appearance of, to angels, 45, 58, 66.
- Stained glass in Library, 5; subjects for, in illuminated MSS. 17, 57.
- Staff, the pastoral, of the Irish bishops, 28.
- St. John the Evangelist, scenes from life of, 49-52, 54.
- Symbolism, 13; its history, 14; figures and forms used in, for sacred subjects, 13-16; for secular, 14, 16; employment of colour in, 16. 29
- Testament, the New, 34, 35; represented typically as a female figure, 72; the Old, subjects of illuminations from, 70-74; represented as a female figure, 72.
- Treatises, miscellaneous, 29; illuminated, 37, 38.
- Trinity, the, variously represented, 32, 43, 44; symbols of, on a shield, 53.
- Uses, practical, of illumination, 17, 18.
- Vellum books, 34.
- Veritas, figure of, 78.
- Virgin Mary, variously represented, 45, 46, 64; allegorically, 53, 54; presentation of, 45; and Child, 45, 46, 52, 57, 65; and St. Anne, 45; and Saints, 33.
- Wicliffe's exposition of first eighty-nine psalms, 21, 35.
- Wise men's offering, 45, 58.
- Wound of our Lord, the, 67.
- Zechariah, scenes from the vision of, 74.





Kershaw, Samuel W.

Art treasures of the Lambeth Library a description of the illuminated
manuscripts etc. including notes on the library

London 1873

Hbh/VII 553=Theke

urn:nbn:de:bvb:12-bsb11159197-2